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TO GIVE CINCINNATI A PERMANENT GRAND OPERA ORGANIZATION

Association to Be Formed to Assure a Brief Season Every Year by Visiting Companies—Marked Success of the Pavlowa-Boston Opera Company's Engagement Furnishes the Incentive

CINCINNATI, Feb. 7.—A permanent organization is to be formed in Cincinnati for the encouragement of grand opera. The decision to form this organization is the result of the successful engagement last week of the Boston Grand Opera Company, which gave four performances and six operas in conjunction with the Pavlowa Ballet.

The company will be known as the Cincinnati Grand Opera Association. Its formation is being furthered by A. Clifford Shinkle, president of the Dental Trust Company, who was chairman of the citizens' committee which was responsible for the recent brief opera engagement.

The success of this engagement was somewhat unusual, as opera goes in this section of the country. The total expense of the engagement was \$24,000 covered by the guarantee fund of an equal amount. The total receipts, however, exceeded \$25,000, which leaves a thousand dollar profit. This is not large, but at the same time it is somewhat unusual in grand opera. The custom in the past has been for guarantors to dig down into their pockets to make up for the traditional deficit. The arrangement with the Boston Opera Company gave it a flat sum, it being understood that any possible excess, which was unexpected, should remain here. The result is most satisfactory.

Mr. Shinkle will soon call a meeting of the committee and take up the matter of a permanent organization. "In saying that Cincinnati should have a permanent grand opera organization," says Mr. Shinkle, "I do not mean a permanent company of singers, but an organization to promote and stand back of visiting organizations. Cincinnati should be able to support a brief season each year. With a permanent association we would be in a position to make the best possible contracts, and to give the enterprise a solid financial status. The organization should be incorporated and should not be operated for profit. Its purposes should be educational and cultural, and to contribute to the city's development. A permanent list of guarantors could be made up, as in the case of our May Festivals."

The opera season in itself met with the most widespread approval. It possessed novelty as well as sound artistic worth. It was with great satisfaction that Cincinnati heard one of the big Metropolitan successes, "L'Amore dei Tre Re," by Montemezzi. Opinion was divided on the subject of the opera itself, although there was no division of judgment on the artistic manner of its presentation. The soloists, Luisa Villani, Thomas Chalmers, José Mardones and Zenatello, were warmly applauded.

The little Japanese prima donna, Tamaki Miura, carried off the honors of the season. A capacity house greeted her in "Butterfly," and her original and sympathetic interpretation of the rôle won her a tremendous ovation. Graham Marr, also new to Cincinnati audiences, in the rôle of Sharpless, made a decided impression which he later emphasized as Tonio in "Pagliacci."

Pavlowa and her Ballet Russe represented one of the most conspicuously attractive features of the engagement, the beautiful pantomimes and lavish stage settings contributing in a great measure



EDDY BROWN

Remarkable Young American Violinist, Who Has Returned to His Native Country After Twelve Years of Study and Concert-Giving in Europe. His Début Here Established Him as an Artist of Striking Individuality (See Page 17)

to the general success of the season. The company appeared in Cincinnati under the business management of J. Herman Thuman to whose enterprise and understanding of local demands the splendid outcome of the engagement was largely due.

A. K. H.

\$10,000 Endowment for St. Louis Symphony Orchestra

ST. LOUIS, Mo., Feb. 5.—The nucleus of the million-dollar endowment fund of the St. Louis Symphony Orchestra is in sight, as the orchestra is just waiting the law's delays in administering an es-

tate before receiving a \$10,000 bequest. It is believed that this initial sum will awaken interest and lead other appreciative citizens to contribute sufficient funds to place the orchestra on a permanent basis.

Scotti Recovering From Pneumonia

Antonio Scotti, the eminent baritone of the Metropolitan Opera Company, who has been seriously ill with pneumonia in his apartment in the Hotel Knickerbocker, passed the crisis of the disease and was pronounced out of danger by his physicians last Tuesday. As soon as

he has sufficiently recovered he will go South to recuperate.

Atlanta Raising Its Opera Guarantee

Report reached New York this week that more than \$50,000 of the Atlanta Music Festival Association's \$70,000 guarantee for the annual week's engagement of the Metropolitan Opera Company had been raised in three days. It is expected that the company will present in Atlanta "Aida," "Martha," "Butterfly," "Tosca," "Meistersinger," "Barber of Seville" and "Boris Godounoff."

BALLET RUSSE WELL RECEIVED IN BOSTON

Good Houses the Rule with Two of Them Sold Out—Clothes and Morals

BOSTON, Feb. 7.—The Russian Ballet has enjoyed what must be considered, for Boston, a cordial reception in its visit to this city. Two houses have been sold out and audiences of fair size have been present at the other performances. Present and as enthusiastic as they dared to be! The city censors sat in array on the performance of "Scheherazade," and decided that they would allow the show to continue, if in certain places the ladies wore a few more clothes on their backs, and this notwithstanding the fact that a celebrated artist sitting in one box showed a good deal more of her back than anyone on the stage.

However, the morals of city boards are often as singular as the artists whom these boards so strictly censor. The ballet was finally allowed to dance in its bare feet, if it liked, although this was a close call. It was not requested to wear mittens.

Those who listened to the first performance of this troupe in New York would be astonished to note the increase of excellence on the part of the orchestra, which is now one of the most brilliant features of the performances. This is primarily due to the excellent acoustics of the Boston Opera House, and also to the repeated performances and rehearsals of the band, under the capable baton of Mr. Ansermet. "Petrouchka" was superbly given, likewise the "Afternoon of a Faun." O. D.

Mme. Maklezowa Leaves Ballet Russe in a Huff

Because she resented the appearance in the company of Lydia Lopokova, who joined it in New York, Mme. Xenia Maklezowa has left the Ballet Russe, and Miss Lopokova now ranks as the star dancer, says a Boston dispatch of Feb. 5 to the New York Herald.

Serge de Diaghileff, impresario, has been having difficulties with Mme. Maklezowa since the ballet appeared in New York, the report continues. The climax came on Wednesday when it was necessary to change a ballet because Mme. Maklezowa refused to dance with Miss Lopokova, and it is said she demanded the dismissal of the latter.

Miss Lopokova has been winning high praise everywhere and she apparently did not know she was causing trouble in

the troupe until Mme. Maklezowa delivered her ultimatum. Then she was compelled to go on in "L'Oiseau de Feu" without a rehearsal, and since then she has appeared regularly in all of Mme. Maklezowa's rôles.

The officials of the Ballet Russe refuse to discuss the case beyond admitting that Mme. Maklezowa is not appearing at present. She is living at No. 24 Batavia Street, and asserts that she will dance no more with the Ballet Russe.

NIJINSKY TO BE RELEASED

Hoped That Russian Dancer Will Appear in New York in April

Vienna despatches of Feb. 2 contained the information that the American Ambassador, Frederick C. Penfield, had been assured by the Austrian government that Wladimir Nijinsky of the Diaghileff Ballet Russe, who was arrested on his arrival at Buda-Pesth in December and interned there, would be released soon, so that he might continue his journey to New York. Mr. Penfield took up the case unofficially in response to a request from New York.

It is hoped that Mr. Nijinsky will appear with the ballet when it fills its April engagement at the Metropolitan. Mme. Karsavina may also take her place in the company, as was originally planned. The Diaghileff troupe will probably re-visit this country next season.

Wins Prize for Fancy Costume, Garbed to Represent "Musical America"

BALTIMORE, MD., Feb. 3.—At a costume party given by the Peabody Conservatory Alumni on Jan. 26, a prize was given to Blanch Maas for the most original musical costume. Miss Maas was chosen for the unique idea which her costume carried out. She represented MUSICAL AMERICA, being clad in white, with an American flag gracefully draped about her and having a girdle upon which were drawn the opening bars of "America," the heads of the notes being filled in with photographs of Mayor Preston, Gustave Strube, Frederick Huber, Mabel Garrison, Julia Culp, and Bodansky. Around her head there was suspended a fanciful crown from which there gleamed suggestions of "Mephisto Musings." She carried a staff from which there was flowing a ribbon marked "Propaganda." The prize was two rare Japanese prints. F. C. B.

Mme. Sundelius Will Sing at Worcester Festival

Mme. Marie Sundelius, the Swedish soprano, has been secured by President Arthur J. Bassett of the Worcester Festival Association for an appearance at the forthcoming festival—her third engagement within three seasons for this important musical event.

CARRANZA TO BETTER MEXICO MUSIC STUDY

Sends Aide Abroad to Seek Way to Improve the National Conservatory

If a fair portion of the inhabitants of Mexico eventually becomes thoroughly versed in music (which is not at all unlikely, judging from present indications) it will be in a large measure owing to the interest in music evinced by Carranza and the tireless energy and idealism of Eduardo Gariel, professor-in-chief of music at the conservatory in the City of Mexico. Readers of MUSICAL AMERICA may recall Mr. Gariel's visit to this country last summer, recorded in an interview in these columns.

Details of Mr. Gariel's theories of harmony, which simplify radically this troublesome study, were also set forth at that time.

It is learned from the Mexican musician, who returned to New York recently, that his new book on harmony will be issued soon by the house of G. Schirmer.

At present Mr. Gariel is on a mission, the purpose of which is to study the advantages and defects of the conservatory systems of this country and Europe. To this end he sails for Spain within a few weeks, journeying to the principal musical centers abroad, to study at first hand the method of application used in music study.

Upon his return to the City of Mexico he will install in the conservatory a system based upon his observations and researches. It is not generally known that about 1000 pupils attend this large school. Mr. Gariel will be in Europe some eight or nine months. He left New York last Tuesday for Boston, where he has met, among others, Arthur Shepherd. Mr. Gariel relates that there are employed in the Mexican conservatory as many as 100 teachers. The demand for music cannot be ignored; some \$60,000 yearly is devoted to the upkeep of a big conservatory orchestra, which plays the classics and modern works at regular intervals. It is hoped upon Mr. Gariel's return to systematize the study of music and install a method of teaching designed with an eye to increased efficiency.

The Claque at the Metropolitan

[W. J. Henderson in New York Sun]

The claque at the Metropolitan Opera House did all that lay in human power to bring the first performance of "Goyescas" to utter ruin. This claque has become a blatant and intolerable nuisance, and the sternest possible measures should be taken by the manager of the

third director, himself, Mr. Louis Blumenberg.

It is further charged that when the widow of the late Mr. Blumenberg, Ruth Blumenberg, died, on July 9 last, there was \$27,000 due her, and she had received only some \$14,245.

The complaint further alleges that Louis Blumenberg, the plaintiff, was entitled to \$6,000 a year, under the will of his brother, but has received nothing, while his sisters, instead of getting \$6,000 a year, have only received \$1,730.

One of the allegations is to the effect that Mr. Eilert devotes much of his time to the Columbia Engraving Co., *Trade and Transportation*, a monthly publication, as well as to his duties as member of the Board of Education, instead of devoting them to the interests of the Musical Courier Company.

Ask for an Accounting

The plaintiffs, Mr. Louis Blumenberg and his sisters, pray the court to issue an order compelling the defendants to render an account of their trusts, which, it is claimed, they have not done, and also that they be removed and other trustees appointed.

The complainant, Louis Blumenberg, states "that on various occasions the defendants, Eilert, Schmoeger and Geppert, have threatened him with physical violence and, as a result, he is in constant fear that they will make good their threats."

The complaint further states that under the existing management the provision made by the late Marc A. Blumenberg for free classical concerts for the people has, so far, been nullified.

Reports of the litigation appeared in the New York Times, New York Tribune, New York Sun and New York World on Feb. 3.

theater to put an end to its pernicious activities. People pay their money to hear the music. They do not pay to have the finest moments of dramatic scenes interrupted by this senseless mob, which believes it is creating enthusiasm for some singer.

VERDI ON BASEBALL FIELD

"Requiem" to Be Given in Open Air by New Festival Society

An event which holds forth unique promise is the open air performance announced by the recently formed New York Open Air Festival Society, to be given at the Polo Grounds, the Giants' baseball field, on the afternoon of June 4. According to the statement made by Theodore H. Bauer, managing director of the society, a chorus of 1200, assisted by an orchestra of 150 and a quartet of celebrated singers will participate in Verdi's Requiem, the performance probably marking the biggest open air festival held in America.

Says Mr. Bauer: "The soloists are being chosen from among the most famous singers at present in this country; the chorus is being recruited from the members of the best known choral organizations throughout the United States, while the orchestra will consist of musicians selected from those of the Metropolitan Opera House, Diaghileff Ballet and New York Symphony Orchestras."

FIND PADEREWSKI CHANGED

Kansas City Hearers See Influence of War on Him—New Quartet

KANSAS CITY, Mo., Feb. 3.—It was a changed Paderewski who played for a large audience in the Shubert Theater on Friday afternoon. He is the same superb technician, but he did not seem to give a talk on the devastation and want of his beloved Poland to let his audience know how it had crushed him—the broken heart was clearly visible in his Schubert Fantaisie and his Chopin.

The concert on Tuesday afternoon by the Kansas City Symphony Orchestra, Carl Busch, conductor, offered three very fine numbers:

Paul Schelplug's Overture to a Comedy of Shakespeare; Svendsen's Symphony No. 2, B Flat Major; and Rubinstein Concerto in D Minor, Arthur Shattuck, soloist.

Mr. Shattuck showed great regard for the finer effects and tone coloring. He was so heartily applauded that he responded to two encores. The orchestral works were beautifully played.

Henri Shostac has just completed the organization of a string quartet of fine personnel. He was especially fortunate in securing Herman Beyer Hane, cellist, and William Diestel, viola, both of whom have just finished a most successful season in the orchestra of the Chicago Grand Opera Company. Mr. Shostac plays first violin, and his wife, Ray Shostac, second violin. M. R. M.

Opera Stars for Richmond Festival

RICHMOND, VA., Feb. 5.—May 8, 9, 10 have been decided upon as the dates for the Wednesday Club's May Festival. The three concerts will be given at night, with no matinee. The Metropolitan Opera Company will again furnish the artists for the May Festival. In addition to the Metropolitan orchestra the following artists have been engaged for the May concerts: Pasquale Amato, Lucrezia Bori, Julia Culp, Giovanni Martinelli, Sophie Braslau and Anna Case. W. G. O.

Ottawa Newspaper Protests Against Visit of Damrosch Orchestra

An Ottawa, Ont., despatch of Feb. 7 to the New York Tribune intimates that protests have been made anent the expected visit there of the New York Symphony Orchestra, Walter Damrosch, conductor, on the ground that there are Germans and Austrians in the organization. One Ottawa newspaper goes so far as to suggest internment of such members of the orchestra and protests against citizens of Ottawa spending their money on an organization containing Germans and Austrians. It was reported from Ottawa Wednesday, however, that the engagement, which is for Feb. 16, would not be cancelled. Manager Engels said in New York that there would be no Germans with the orchestra in Canada.

Mme. Viafora Guest of Pleiades Club

Mme. Gina Ciaparelli-Viafora, the distinguished soprano, was a guest of honor of the Pleiades Club at its dinner at the Hotel Brevoort, New York, Feb. 6.

BLUMENBERG HEIRS ATTACK EXECUTORS OF HIS WILL

Charge Custodians of His Estate with Using the Properties to Advance Their Own Interest—Louis Blumenberg Also Sues the "Musical Courier" Co. for \$20,000, Claimed for Commissions

LOUIS BLUMENBERG, brother of the late Marc A. Blumenberg, and, for a number of years, connected with the Musical Courier, has started two suits in the Supreme Court: One against the Musical Courier Company to recover some \$20,000, which Mr. Louis Blumenberg claims is due him as commissions on advertising under an agreement made in 1904.

The other suit he brings individually and as trustee of the trusts contained in the last will of Marc A. Blumenberg, deceased, for Emma Blumenberg, Ida Blumenberg and Caroline Varga, his sisters, against Ernest F. Eilert, Alvin C. Schmoeger, William Geppert and Edwin A. Alexander as trustee and attorney for the executors; also against Ernest F. Eilert, as sole acting executor of the last will and testament of Ruth Blumenberg, deceased (the late Marc A. Blumenberg's widow); also against Ernest F. Eilert, Alvin C. Schmoeger.

The late Marc A. Blumenberg left a will, made on the 12th day of April, 1912, which will made provision for certain trusts for the benefit of his widow, his brother, Louis, and his three sisters, the plaintiffs in this suit, by which they

were to receive specific amounts of income. The will also provided that the income of a certain part of the estate was to be used in giving, in the city of New York, from year to year, forever, free classical concerts for the people.

It appears, from the complaint in the case, that the estate consisted practically of the late Mr. Blumenberg's stock in the Musical Courier Company, the Blumenberg Press and the American Copyright Company, the last of which is practically out of existence.

Dissensions Between the Trustees and Executors.

The complaint alleges that the late Mr. Blumenberg got salaries amounting to nearly \$30,000 from his various enterprises, and an allowance of \$5,000 for traveling expenses.

Dissensions have arisen between the trustees and the executors, it is alleged, and now "by reason of such inharmonious and unfriendly relations material injury is likely to result to the trust estate, and the objects of the trust may be jeopardized and defeated."

It is charged by Mr. Louis Blumenberg that Mr. Eilert caused himself to be elected president of the Musical Courier Company, by the votes of himself and Schmoeger, and that they have managed the business, to the exclusion of the

TECHNIQUE, NOT BRAINS, PIANISTS' CHIEF ASSET

Such Is the Dictum of Martinus Sieveking, Who Further Declares That Building a Technique Is Merely a Matter of Physical Culture—Dutch Pianist Has Special Keyboard Constructed to Fit His Broad Fingers—At His Recitals His Chair Is Placed at Spot Measured Off by Him—Same Shoes for Concerts as for Practising

BUILDING a perfect piano technique is only a question of physical culture, says Martinus Sieveking, the noted Dutch pianist who arrived in New York recently from Paris, and who will be heard here in recital later in the season.

Ten years ago Mr. Sieveking gave up composition, concertizing and pedagogy, cut himself off from all outside interests, and devoted his life to evolving a method whereby an absolutely perfect piano technique could be mastered in a comparatively limited space of time.

Secrets of Tone Production

"You want to know about my method? Very good, I tell you. Sit down here. No, that is not near enough the piano for you." Mr. Sieveking adjusted the chair before the piano, picked up my arm, dropped it. Then—"Relax," he said. "Let all your arm relax—so; that is better. Higher, now! There, you see that you have no control over your hands and arms, yet you have learned to play. Well, well, so it is with many people who are playing in public; they have not learned the secrets of dead weight, and dead weight of the arm increases the volume of tone 100 per cent."

"Yes, it is true, I have spent fifteen years in research and study, and have given the last ten years to arranging what I have learned in such form that I can build a perfect technique in two years—that I can give the principles of the 'dead weight' method in a lesson of one hour. Perfect technique is only a question of physical culture, of employing and developing judiciously the different muscles and articulation of the hands." Mr. Sieveking held up his hands before me as he talked, showing the marvelous muscles, the breadth of hand and power of the rather short fingers.

Small Hands Best

"It is a common error to suppose that unusually large hands are well adapted to piano playing. Look at the hands of Tina Lerner, of Katherine Goodson, of Gabriellowsky. Large hands, with extremely long fingers, are apt to produce metallic tones; the full, rich tone comes from the small hands, with short fingers and broad fingertips."

"Look at my hands. I always have difficulty with the ordinary keyboard; the keys are too narrow. I require a keyboard with white keys one inch in width and the black ones half an inch in width. It is just as reasonable to expect everyone to wear the same glove or shoe as to expect that the same keyboard should be suited to all types of hands."

"Training the hands, arms and upper body for piano playing is a matter of careful physical development, as it is a profound mistake to believe that acquiring a technique depends wholly upon the brain. Certainly, mental concentration is necessary in studying, as it is in playing a composition, but the technical part plays the greater rôle. For example, the pianist may know a composition by heart thoroughly within a short time, but it takes him a considerably longer time to play it perfectly and if he does not play certain parts for a period of time he must practice again in order to play it perfectly. Do you see what I mean now, when I say that technique plays a bigger rôle than brains?"

The Ideal Hand

"The ideal piano hand? Short, rather broad, with large fingertips. The most perfect piano hand I ever examined was that of the late Alfred Reisenaur. The idea that Liszt had an enormous hand is erroneous. The plaster cast in the Weimar Museum shows his hand to be very long, narrow, with rather bony fingers.



—Photos by Bain News Service

Martinus Sieveking, Noted Dutch Pianist, at Piano Keyboard Especially Constructed for His Use

It is about a finger width narrower than mine. Rubinstein was the possessor of a perfect type of hand for the piano, but it was too large and he was always complaining that his fingers were too broad to play between the black keys, but, apparently, it did not occur to him to have a keyboard built to fit his hands. There should be at least two sizes of keyboards made, one for large and one for small hands."

The piano Mr. Sieveking uses now is the fifth one he had made before he found exactly the right size. A similar piano for concert work has recently been shipped from Paris.

"Five Finger" Method Wrong

"The usual way of putting five fingers on the piano is wrong," says the eminent pianist. "Putting five fingers on C-D-E-F-G retards progress for a beginner. It does not give each finger its respective place on the keyboard; besides, it makes them crooked and does not develop individual strength. Each finger is differently formed in regard to length and shape, therefore each finger must be treated separately. The first group consists of single finger exercise. It is the basis of my whole method, and, for that reason, the most important one. I have written some special exercises for the thumb preparatory to scale playing. Playing a perfect scale—especially in C Major—is one of the hardest problems in piano technique."

"The seat and the position at the piano is of the greatest importance, a thing that many pianists do not realize. Personally I always use the same chair. It took me several years to find the proper position. After much experimenting I found the most satisfactory seat to be low and rather close to the keyboard. A high seat makes rapid wrist work and octaves in quick succession rather tiresome, and the tone produced is not so good."

"Have you seen famous pianists move their chairs about and adjust them before starting a concert program? I measure the distance from the keyboard to the back of the chair, mark the place on the floor and have the chair placed on the indicated spot. Then I am careful to wear the same shoes when appearing in concert that I have used in practicing. An unaccustomed height of heel may seriously throw one out. The ideal shoe leaves the ankle entirely free, to facilitate pedaling."

Pianistic Requisites

"What do I consider the requisites of a good pianist? Robust health, unlimited will power, endurance and self-confidence. Then, one must have a hand adapted to the present keyboard, strong fingers, flexible articulation. Straight fingers are a matter of birth. One is born either with or without good fingers for piano playing, and good fingers are half the battle. 'Personally I believe in plenty of outdoor exercise. I walk three miles every

deadweight is the only way to obtain a perfect technique, but it is extremely difficult to use the weight judiciously. Some pianists use the weight automatically, but can not explain how they got it, or can not impart their knowledge to others. My method takes up each finger separately, then the wrist, forearm, arm and shoulder."

His Versatility

Mr. Sieveking is a composer of considerable distinction, and his orchestration of Chopin pieces are valuable additions to the orchestral literature. For two years he was accompanist for Adelina Patti. He is a linguist of ability, speaking four languages perfectly, besides his native Dutch. This is his first visit to America since 1898, when his last appearances here were made with the Boston Symphony Orchestra. He left Boston to study with the late Theodor Leschetizky, and was one of a group



Photograph of Mr. Sieveking's Hands, Showing Their Remarkable Muscular Development

day, rain or shine. I don't use tobacco, nor drink liquors in any form. No, I haven't any prejudice against them. I think they interfere with one's ability to do hard work, and technique, you know, is only a succession of raising and lowering the fingers in quick succession—which means hard work. In late years the work of the brain in building up a perfect technique has been over-exaggerated. Muscles can be developed not by concentration of the brain, but by playing, thousands of times, some sets of exercises. Technique is a thing quite apart from phrasing, memorizing, dynamics, and all that, and must be developed first."

"I came to the conclusion about ten years ago that the constant use of the

of the master's favorite pupils, which included Katherine Goodson, Ossip Gabrilowitsch, Carreño and one or two other famous pianists."

"But I was not satisfied," he said; "I saw students working for years who had not acquired a satisfactory technique. I said, 'I will either go down, or I will master this thing.' Of course it was hard. It is always hard to work along when one's friends lose faith. They would say, 'Poor Sieveking—it is such a pity he has let this thing take possession of him.' They thought I had gone crazy, but I knew differently, and I kept on working until I had conquered. Now they say, 'Marvelous!' Is it not laughable? For I am the same person they thought insane." MAY STANLEY.

Botta and Martinelli Relieved Temporarily from Military Duty

Following the departure of Edoardo Ferrari-Fontana for military service in Italy, it was made public last week that his fellow Italian tenors at the Metropolitan Opera House, Giovanni Martinelli and Luca Botta, has also been summoned to report to the Italian Consul in New York. Mr. Ferrari-Fontana, as an officer, was compelled to join his company at once, but his associates were granted a temporary leave from duty.

Kaiser Writes National Hymn; Strauss to Set It to Music

An Amsterdam dispatch of Feb. 8 via London to the New York Sun says: "The Kaiser, according to the Berlin *Vossische Zeitung*, has composed the words for a new national hymn to replace the present Prussian hymn, 'Heil Dir Im Siegerkranz,' which is sung to the same tune as the English 'God Save the King.' The newspaper adds that the Emperor has asked Richard Strauss to write the music."

Librettist of "Goyescas" Sails for Spain

Fernando Periquet, librettist of the opera "Goyescas," which was recently produced at the Metropolitan Opera House, sailed on Feb. 7 for Cadiz on

the Montserat of the Spanish line. Mr. Periquet said that he would return next season to help in the production of a new play of his, which would be put on in a New York theater before it was seen in Spain. He declared the play was a comedy of Spanish life, and, although the title had not yet been decided upon, it would be something like "The Spanish Carnival" in all probability. The play is now being translated from the original Spanish by James Weldon Johnson, who made the English translation of "Goyescas." Enrique Granados, composer of the music of "Goyescas," will remain in this country a while longer.

Maude Fay Engaged for Metropolitan?

Maude Fay, the noted American soprano of music at the Ocean Grove (N. J.) Auditorium, Tali Esen Morgan resigned recently to accept a position with a Boston concern manufacturing musical instruments.

After many years of service as director of music at the Ocean Grove (N. J.) Auditorium, Tali Esen Morgan resigned recently to accept a position with a Boston concern manufacturing musical instruments.

"BARBER OF SEVILLE" REACHES CENTENNIAL

Sparkling Opera of Rossini Brilliantly Performed at Metropolitan in Commemoration of the Anniversary—Barrientos a Splendid "Rosina"—An Extremely Beautiful Interpretation of "Rheingold" in the Annual "Ring" Cycle—Mme. Zarska Returns to the Company as "Santuzza" in "Cavalleria" and Makes a Favorable Impression

ON Saturday afternoon, Feb. 5, the "Barber of Seville" passed its hundredth birthday. The observance at the Metropolitan Opera House was fittingly carried out with a fine performance of the opera, unquestionably the best of the three given so far this season. A portrait of Rossini hung in the lobby, suitably garlanded, and the head of the composer, together with a memorial inscription, was in the program.

The centennial might be made the subject of considerable historical disquisition. For the present it need only be said that the comedy bears its age lightly. Its bubbling humor, its lightsome gayety, its melodic sparkle have not staled, though the forms in which they are cast fell into desuetude long ago. Properly interpreted the opera should delight for many years to come. There is much that modern composers can still learn from it.

Think, for example, with what deftness, with what ebullience and volatile spirit Rossini would have invested the comedy scenes in such a work as "La Bohème." To-day only Wolf-Ferrari can be said to have inherited some of his *espièglerie*. But who in this age could survive with Rossini's indifference to artistic proprieties? Who could transfer, as he did in the "Barber"—and elsewhere, for that matter—an entire overture and a number of airs from other operas with results just as happy as though these pieces had been original and inevitable conceptions made on the spot and for a sole purpose?

The performance in question would have derived significance if only because of the *Rosina* of Maria Barrientos. The young Spanish coloratura soprano bettered last Saturday the fine impression she created the preceding Monday. Like Mme. Sembrich, Mme. Barrientos is a coloratura singer who at the same time is a musician of exceptional taste and intelligence. For this reason, as well as because of the sheer beauty of her work, she must be numbered among those rare artists who can charm and enchant even those who dislike florid singing. The "Barber" offers her fewer opportunities for variety than did Donizetti's opera, in which she made her début. Among other things, it affords her no chance to demonstrate her command of a suave *legato*. But such florid patterns as she wove in "Una Voce poco fa" and *Rosina's* other airs were ravishing, and accomplished with impeccable artistry and continence of effect. The intonation is at all points beyond reproach, and though the voice is small its loveliness is never disfigured by illegitimate attempts to increase its volume.

And how deliciously the soprano can swell and diminish on a tone of dizzy altitude—a feat she accomplishes with exceptional artistic discrimination. In the lesson scene she gave Strauss's "Voce di Primavera" in magnificent style and as an encore the waltz from Gounod's "Mireille." Both provoked storms of enthusiasm. As was the case with the "Lucia" mad scene, her delivery of these and other numbers was distinguished more by exquisite delicacy than glaring brilliancy. It was all the more gratifying for that reason. The recitative passages were given glibly, with elasticity, daintiness and sparkle. The weak spots of the middle voice seemed less prominent in this music than in "Lucia."

A charming picture in her hooped chiffon and satin skirt and orange velvet waist, and a gorgeous shell comb in her hair, Mme. Barrientos made of *Rosina* a genuine Sevillian beauty. Her acting abounded in grace, comic effusiveness and archness and had, also, the note of distinction. She is a born comedienne, a versatile and resourceful one.

The rest of the cast was as at the previous performances save for the assumption of the rôle of *Basilio* by Mr. de Seguro, who made the most of its farcical features. Mr. de Luca was again a splendid *Figaro*, Mr. Malatesta *Bartolo*, Mr. Damacco the *Almaviva* and Mme. Mattfeld the *Berta*.

Incidentally to the "Barber of Seville" anniversary, it was remarked that last Saturday was also the anniversary of the birth of Mr. Gatti-Casazza, who has now been seven years in command at the Metropolitan.



—© Mishkin

Erma Zarska, as "Santuzza" in "Cavalleria Rusticana," in Which Rôle She Returned to the Metropolitan Company Last Week, After a Long Illness

The "Nibelung's Ring," stretched out over a month following the unfortunate Metropolitan custom of the past few years, began auspiciously on Thursday afternoon of last week. In importance of artistic achievement this representation of "Rheingold" took precedence over the other operatic doings of the week. Of course, the house was sold out, the standing space packed to its capacity, the attitude of the throng nothing short of reverent. Such has been the case at these matinee cycles for a long time, and it can be variously construed. We say now, as we have said for the past four years, that a single performance of the tetralogy is insufficient. At least one other—and that in the evening, for the sake of those whose leisure does not serve them in the afternoon—should be offered. For it is remarkably significant that, although the three principal sections of Wagner's epic tragedy are well-exploited subscription features, they seem invested with an entirely new and distinctive interest when done in their cyclical continuity and enveloped in the transmuting atmosphere of a specially appointed occasion. The community of spirit, the sense of devotional unity among the hearers impossible of attainment at regular performances lifts these functions to an immeasurably higher level—a condition instinctively appreciated by audiences whose emotional profit is consequently of the fullest. There was deep psychological soundness in Wagner's desire for "festival performances." The most impressive elements of these special "Ring" presentations are furnished not so much by the stage interpretation as by the spiritual co-operation of the auditors.

"Rheingold," to be sure, compels an interest of its own. It is still a stepchild to the regular repertoire, despite its sublime beauty—and this only because it allows for no intermission such as is supposed to be indispensable to the happiness and well being of operagoers.

But after last week's performance, announcement was made that the work was shortly to be incorporated among the regular attractions and that the problem of an intermission would be solved by introducing a pause between the second and third scenes. It will suffice to comment on this mutilation when it takes place, though undoubtedly "Rheingold" with a compromise is better than no "Rheingold" at all.

In most respects last week's performance was an extremely beautiful one—a performance remarkable in cohesiveness, poetic suggestion and euphony. The treatment of the orchestra has been broader and more potently eloquent in recent years, but last week's cast showed a marked improvement as a whole over those which have interpreted the drama for some seasons. And it may be recorded that Mr. Bodanzky is unusually fortunate with "Rheingold." It does not fall far short of his "Siegfried" and "Tristan," though, to be sure, it was not until the second scene that the orchestra seemingly awoke to life; much of the charm of the *Rhinemaidens'* music paled under the conductor's repressive influence. The prelude lacked its larger significance—the forces of elemental life awakening to action. But Mr. Bodanzky threw off much of his restraint after the first half hour or so, and, without sacrificing the clarity of orchestral tone and euphonious effect, charged the score with a far greater degree of vitality. He does not, as we have had occasion to say before, generally enunciate themes with a sense of their significance and saliency, and "Rheingold" is full of thematic matter demanding pregnant characterization. But the climax building called for praise; the conductor seems of late to have taken to heart some of the admonitions provoked by his dynamic tameness and with excellent results. The cyclonic outburst as the Nibelungs leer into the captive *Alberich's* face, the slaying of *Fasolt* and the entrance of the gods into Walhalla left little to be desired in point of sonority. And in the main Mr. Bodanzky's tempi gave no occasion for criticism as they do in several other Wagnerian works.

Stage Management Admirable

The stage management and lighting effects were admirable, and the *Rhinemaidens* befittingly vague and shadowy in outline. Nor did hitches or noise mar the scenic changes. The rainbow of light is far better than the canvas affair that used to shake and shiver under the divine feet. However, we prefer the mysterious black curtains that formerly hid *Alberich* to the cloud of steam which now shields him as he translates himself into a variety of beasts.

Several of the rôles were in new hands. Mme. Matzenauer was the *Fricka* (though she has sung it here before) and Mme. Rappold the *Freia*. The former was queenly, but also femininely winsome, as the goddess should be, and she sang divinely. Indeed, it may be questioned if the part has ever been sung better here. *Freia* suits Mme. Rappold to perfection. She looked every inch the goddess of youth and beauty and acted the part with genuine pathos, while the music suits her better than anything she has attempted in years. A great *Freia* is Mme. Rappold. The *Erda* of Mme. Ober has never been more impressive than last week, while the *Rhinemaidens* of Mmes. Sparkes, Heinrich and Robeson gave satisfaction except for an occasional roughness of tone. They almost drowned the subdued orchestral strains in the first scene.

On the male side there was novelty in the *Fasolt* of Mr. Braun and the *Donner* of Mr. Scott. The first-named made a moving figure of the love-smitten giant and a convincing one, instead of the usual foolish and sentimental bumpkin. And there was pith in his delivery of the weighty sentiments of the "Verträgen halte treu" speech. Mr. Scott made the most of the thunder god and his storm spell thrilled. Mr. Althouse was an admirable *Froh*. What a pity this young American does not get a larger chance with the Wagnerian rôles! He has the voice for them, and good Wagner tenors are scarce to-day. Doubtless he could do surprisingly fine things in *Walther* or even *Siegfried*. The *Loge* of Mr. Sembach takes rank among the finest ever

heard here. It is subtle, mercurial, vocally smooth and fluent. Mr. Weil was a passable *Wotan*, while the *Alberich* and *Mime* of Messrs. Goritz and Reiss are above praise.

Mme. Zarska's Return

After recuperating for ten weeks from an indisposition that brought her misfortune in her first Metropolitan appearance, the Bohemian soprano, Emma Zarska, effected a second début in "Cavalleria" on Wednesday evening of last week. It may be remarked at once that the lady partially redeemed herself, that her *Santuzza* was an improvement over her *Elsa*, and that the audience took proper cognizance of the fact. Mme. Zarska, however, labored under intense nervousness, which dominated her through the whole opera and doubtless prevented her once more from doing herself full justice. She is probably capable of better things. At all events, she demonstrated the possession of a larger and better carrying voice than she revealed in "Lohengrin," and more animation. Her acting, if neither emotionally powerful nor imaginative, carried a greater degree of conviction than it did in Wagner's opera. But Mme. Zarska's is a lyrical voice and fails consequently to adapt itself to the largest demands of *Santuzza's* music.

For one thing, it is an organ of greater body than it appeared to be two months ago. And the quality of the higher tones is distinctly pure and pleasing. Less can be claimed for the rest of the voice, which seemed compressed and lacked color and resonance in the lower and middle registers. Whether this and her marked tremolo proceeded entirely or only partially from nervous strain future occasions must determine.

The remainder of the cast comprised Messrs. Botta and de Luca, who acquitted themselves well, and Mmes. Braslau and Mattfeld.

Mascagni's opera was followed by "Goyescas." The second hearing of Granados's opera proved less stimulating than the first with the absence of first night excitement. The audience received it with mild pleasure, though it applauded lustily when the composer appeared after the intermezzo and again after the second scene when he came forward again. Miss Fitzu's singing was better in some respects than the week before, and the work of Miss Perini, Mr. Martinelli and Mr. de Luca earned them a number of curtain calls. And again the chorus proved the star of the occasion.

A great audience heard the third "Meistersinger" of the season last Monday evening, and applauded enthusiastically. The performance was in all respects on a level with the two that have gone before. Mme. Hempel will not, unfortunately, grace the rôle of *Eva* much longer, as she starts soon on her concert wanderings. It is most regrettable, for a lovelier daughter of *Pogner* has not adorned the Metropolitan stage in years. On Monday she sang in her best style. Mr. Sembach, the *Walther*, sprained his ankle in stepping down from the "Singestuhl," but pluckily continued and succeeded in getting through the evening without noticeable difficulty. The remainder of the cast was as at the previous performances.

Other operas of last week were "Bohème," Thursday evening, in which Caruso, Amato, Didur and Mmes. Alda and Cajatti charmed their hearers; "Magic Flute" on Friday, in which Mme. Galski was heard for the first time this season, and to fair advantage as *Pamina*, and the "Masked Ball" for a huge popular Saturday night assemblage.

[See page 58 for Opera Calendar]

ÆOLIAN HALL—NEW YORK

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at 8.15 P. M.

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GERALDINE FARRAR WEDS LOU TELLEGEN, ACTOR

Prima Donna Who Vowed a Thousand Times She'd Never Marry Takes the Liberty of Changing Her Mind—Her Husband, Highly Distinguished in His Art, a Native of Holland and a Naturalized American—A Romance of the "Movies"

GERALDINE FARRAR was married last Tuesday at noon to Lou Tellegen, the distinguished actor. The ceremony was performed in the library of the prima donna's home at 18 West Seventy-fourth Street, New York, in the presence of only the immediate relatives and a few friends of the couple. The Rev. Leon A. Harvey, pastor of the Fourth Unitarian Church of Brooklyn, officiated, the singer wishing to have the ceremony performed according to the rites of that church. Charles A. Ellis, the bride's concert manager, and C. G. Child, of the Victor Company, were the witnesses, the latter being Mr. Tellegen's best man.

It was announced that Mr. and Mrs. Tellegen would defer their honeymoon until after the close of the operatic and dramatic seasons. In April, they will go to Hollywood, Cal., to act in photo-plays and after that they plan a trip to Honolulu and Japan. Miss Farrar resumes her work at the Metropolitan Opera House next Monday night in "Tosca" and Mr. Tellegen opened this week in Albany, N. Y., as the star of the new play, "The King of Nowhere."

Present at the wedding were Mr. and Mrs. Sidney Farrar, the bride's father and mother. Mr. Farrar had been brought home only a few days previously from the Roosevelt Hospital, where he had been convalescing from an operation for appendicitis.

Changed Her Mind

Thus into the state of holy matrimony entered the famous American prima donna who had sworn a thousand times that she never would marry; who said that no man could hold her interest for thirty minutes; who started a country-wide discussion not so long ago—last August, to be exact—by declaring her belief that an artistic career and domesticity never could be made to coincide successfully.

"One can be a splendid woman and a great artist, but not a great artist and a mother."

"There'll be one less unhappy marriage if Geraldine Farrar keeps out of it."

Thus Miss Farrar was quoted last summer after her romance with Mr. Tellegen was already rumored to have begun. After she and her future husband had been much together, while both were acting for the "movies" in California, their engagement was, in fact, reported, but both denied it.

Rumors that Miss Farrar would wed have arisen many times during her distinguished career. On several occasions it was said that she had accepted the hand and heart of Antonio Scotti, but always in reply Miss Farrar insisted that, if she married at all, it would not be until she was forty and that then she would marry an American. Mr. Tellegen was born in Holland, and it is stated that his father was Greek and his mother a Frenchwoman.

A Naturalized Citizen

However, Mr. Tellegen has now become an American, for he took out his naturalization papers about a month ago, and also received permission to adopt Lou Tellegen as his legal name instead of his real name of Van Dommelen.

When Miss Farrar and Mr. Tellegen obtained their marriage license at City Hall last Monday afternoon, Miss Farrar gave her age as thirty-three, while Mr. Tellegen said he was thirty-two years old. Miss Farrar said she was the daughter of Sidney Douglas Farrar and Henrietta Maria Rames.

The prima donna and the actor first met in New York last Winter, when Miss Farrar was singing at the Metropolitan and Mr. Tellegen was appearing in the principal rôle of "Taking Chances."



Above, on the Left: Geraldine Farrar and Her Husband, Lou Tellegen, the Actor, Photographed as They Appeared While Taking Out Their Marriage License at New York's City Hall (the Photograph Is Copyrighted by the Bain News Service); on the Right: Miss Farrar as "Carmen" in the Lasky Film, in Which She Was Appearing in California When She Fell in Love with Mr. Tellegen. Below: Mr. Tellegen in Scenes from "The Unknown," a Film Which He Made in California at the Same Time

They met again in California, where both had gone separately to act in pictures for the Jesse L. Lasky Feature Film Company. The first picture chosen for Miss Farrar to act in was a screen version of "Maria Rosa," a drama of Spanish peasant life, in which Mr. Tellegen made his first appearance in an English-speaking rôle at the Longacre Theater, New York, several years ago. As the actor knew the play thoroughly he was called into conference over the details of the photo version. After this, the two were often in each other's company.

Miss Farrar is a native of Melrose, Mass., born in 1882, and at that time her father, Sidney Farrar, was a fa-

mous baseball player. The child was musically precocious and was still a very young girl when Mme. Melba heard her voice and urged her parents to encourage her in a musical career. Miss Farrar studied in Boston, New York and Washington and later in Europe. Lilli Lehmann was one of her teachers. She won great fame at the Berlin Royal Opera, where she made her début in 1901, and, in all the other capitals of Europe in which she appeared, met with equal success. Her début at the Metropolitan Opera House was accomplished on Nov. 26, 1906, and she has been singing there ever since. Early in her New York career, she sang *Juliette*, *Marguerite* and such rôles as *Elizabeth* in "Tannhäuser,"

but later she was known for her *Madama Butterfly*, *Tosca*, *Carmen*, the *Goose Girl* in "Königskinder," and characters of the more dramatic type. *Butterfly* is undoubtedly her most famous rôle.

Mr. Tellegen's studies for the stage were made in Paris and his first appearance was in Holland. He came to America six years ago as leading man with Sarah Bernhardt. Then he decided to become an English-speaking actor, and appeared in that capacity first in "Maria Rosa," then in "Secret Strings," "Taking Chances" and most recently "The Ware Case." He has had the leading rôles in all these productions and has won individual success in each case.

CONTINUED TRIUMPHS OF CAROLINE HUDSON-ALEXANDER

NEW YORK RECITAL, Aeolian Hall, Nov. 15

NEW YORK



Photo by Mishkin

TIMES—In this program she proved that she has a fine voice and knows how to use it. The quality of her tones is pure and liquid, evenly developed through their compass, and there is a timbre to her voice which is individual. She sings with a great deal of taste, and her work is pleasing and interesting.

SUN—In these numbers the singer was, on the whole, very successful. Vocally she was heard to best advantage in the "O Sleep." It was sung with evenness of tone combined with delightful feeling. The Brahms songs "Maedchenlieder" are seldom heard here. Her style hardly sufficed properly to characterize all of them, as in the folk-songs, where simplicity of mood was wanting. But she made them interesting, as also such songs as Duparc's "Extase" in the French group.

PRESS—Students of singing, teachers of singing and apparently scores of her most enthusiastic friends listened to a program arranged along most melodious lines. Mrs. Alexander has a pleasing voice, which she has the good judgment to use always with discretion. Her occasional top notes, if they were not any too full or brilliant, were not harsh or unduly forced. In point of tone-emission and breath, the singer must have afforded an excellent example to her student listeners.

WORLD—Caroline Hudson-Alexander braved the before the opening night of the opera by giving a song recital at Aeolian Hall on Monday afternoon that held much of quality in program and a great deal of skill in the exposition of it. Especially to be commended was her final group of songs in English, rich in disclosures of modern American and English fecundity in composition. The clarity of Mrs. Hudson-Alexander's diction made unnecessary any reference to the book of words, and her courage in reviving "Twickenham Ferry," splendidly sung, deserves a "Bravo!"

EVENING MAIL—The voice and art of Mme. Caroline Hudson-Alexander are not new to New Yorkers. She is known as a sincere and intelligent interpreter of good music, with a technical equipment considerably above the average. Her recital at Aeolian Hall yesterday afternoon added to the good impression which she has made in the past. Her voice has a pleasing purity and steadiness of tone, particularly in the upper register. She opened with a group of Haendel airs, well adapted to exhibiting her skill in phrasing and closed with some insignificant English compositions.

GLOBE—Caroline Hudson-Alexander, who is a favorite with local concert patrons, was heard to advantage yesterday afternoon in a recital at Aeolian Hall. She sang three arias from Haendel, Brahms' "Maedchenlieder," a trio of songs by Duparc and Debussy, and six songs in English. The program was well balanced and particularly suited to the singer's voice. Her work throughout was interesting and pleasing. The quality of her tones was pure and liquid and unusually evenly developed through their compass.

BOSTON RECITAL, Jordan Hall, Nov. 29

BOSTON

BOSTON TRANSCRIPT—Well known and liked here in her appearances, with various choral societies, Mme. Hudson-Alexander gave her first song recital last evening in Jordan Hall. The standard for the evening was set immediately by her performance of Handel's "O Sleep, Why Dost Thou Leave Me?" Here was a velvety quality of tone, a sustained and artistic phrasing, and a depth of conception.

Mme. Hudson-Alexander is to be thanked for bringing to attention five unfamiliar songs by Brahms, of folk-song derivation. "Ach, und du mein kühles Wasser" and "Maedchenfluch," both of Serbisch origin, seemed especially significant and received an eloquent interpretation. "Ueber die See" is extremely simple, but by this very simplicity succeeds better in its pathos than a more complicated, heart-rending setting could possibly do. It was in such songs as these, which demand a long, even-flowing phrasing and great tonal beauty, that Mme. Alexander was at her best.

But the climax of the evening was reached in the group of French songs by Duparc and Debussy. In her interpretation of them Mme. Alexander showed artistic taste and temperament. And in the familiar "Fantoche" of Debussy there was a fleetness, an archness which is not always attained.

The group of American songs strengthened the favorable impression made earlier in the evening. Through the natural beauty of her voice, the keenness and artistry of her interpretations; and her finished skill in technical matters, such as diction and control of breath, Mme. Alexander stamped herself as one of the commanding figures of the concert stage.

HERALD—Mme. Caroline Hudson-Alexander, soprano, gave a song recital in Jordan Hall last evening. The program was an interesting one, including, as it did, airs by Handel, the immortal melodist, to songs by Duparc, one of the most exquisite and poetic composers in this line, and Somervell's "Cradle Song."

Mme. Hudson-Alexander has deservedly been a favorite here as a singer in oratorio. She has a pure, sympathetic, expressive voice of liberal compass and she sings skillfully, intelligently, effectively.

IN THE "MESSIAH"

What PHILIP HALE said in THE BOSTON HERALD after MME. HUDSON-ALEXANDER appeared for the Seventh Consecutive Time with the Handel and Haydn Society. "The singing of 'Come Unto Me' by Mrs. Hudson-Alexander, beautiful in simplicity and true expression of sentiment, will long be remembered."

POST—It was unfortunate that this admirable singer had chosen a date for her appearance which conflicted with other important musical performances, for Mme. Hudson-Alexander showed herself one of the most finished concert singers now before the public. Her control of voice, her remarkable musicianship, her diction, her variety of style in interpretation aroused the utmost enthusiasm. She sang songs by Haendel, Brahms, Duparc, Debussy, Salter, Lehman and others, and in no one of these songs was she less than an exceptionally gifted interpreter and finished vocalist. The audience applauded heartily throughout the concert.

GLOBE—Mme. Caroline Hudson-Alexander, the admired soprano of New York, chose last night as the occasion of her first appearance here in song recital. Always in her performance here with various societies a singer of uncommonly beautiful voice and of accomplished art, she occasioned regret that this appearance in a program of songs should come at a time beset with music.

It is sufficient now to record that her singing last night in numbers ranging from Handel to Duparc and Debussy, disclosed new proofs of its vocal loveliness and of her gifts and intelligence in imparting appropriate character and style to what she chose to interpret. There was an appreciative audience.

CHRISTIAN SCIENCE MONITOR—Mrs. Alexander is a recitalist to whose reappearance an increased public will look forward. To many, who had heard her only in oratorio, her recital of Monday night came in the nature of a surprise, for her singing of the four groups of songs disclosed a deep musicianship, a varied capacity in interpretation, a refinement of delineation, which, with a voice that responds to all demands as to power and quality, comprise a medium to reveal the high and searching emotions of Brahms, or the animated, if sedately planned, beauties of Handel. Her vocal art, which includes coloratura, has had most to do with the subjugation of a voice that is not minded to be kept within bounds, that has not ever submitted entirely to discipline (as what voice has), but which warms and glows and flashes more and more as it is unloosed. It is a voice which is always filled and is never pale.

MME. HUDSON-ALEXANDER has appeared in three performances of Beethoven's NINTH SYMPHONY with the NEW YORK PHILHARMONIC, JOSEF STRANSKY, CONDUCTOR and Bach's MAGNIFICAT, with the ORATORIO SOCIETY, LOUIS KOEMMENICH, Conductor.

She appears as Soloist with the NEW YORK PHILHARMONIC at Smith College, Northampton, Mass. on Feb. 14.

Management: LOUDON CHARLTON, Carnegie Hall, New York



Dear MUSICAL AMERICA:

Boston lies in deep gloom!

The enthusiastic determination of its leaders of society, its politicians, including the mayor, and, above all, of its conscientious, strenuous, high-spirited music critics, to visit, see, and then denounce the Russian ballet, because of its immoralities has come to naught.

The report that the New York Police had invaded the Ballet, when it reached Boston, caused all, including the musical critics, who have the morals of "the Hub" in their charge, to rise up with the stern determination to fall upon the wicked thing, tooth and nail. For if there is one thing of which Boston is not only proud, but determined to support, it is its immaculate virtue.

When it was further announced that one of the offending ballets, "Scheherazade," was to lead off on the opening night, the critics prepared themselves for the ordeal.

Philip Hale of the *Herald* laid in a new stock of substantives and adjectives.

The critic of the *Globe* bought a copy of Watts' hymns.

Olin Downes of the *Post*, a very proper and estimable young man, invested in disinfectants.

H. T. Parker of the *Transcript* prepared to put on one of the helmets to prevent asphyxiation, which a soldier friend had sent him from the trenches in France.

Harkins of the *Journal* bought a package of Spearmint.

While venerable Louis Elson of the *Advertiser* prepared himself for the ordeal with a Russian bath, so as to be "pure of body as well as of mind" when he faced temptation.

Unfortunately for them all—it never happened!

For the mayor of the city had issued an edict to the effect that while he did not consider that the ballet was indecent, if it appeared with bare feet, everything above the ankle had to be covered with clothes, in deference to that modesty which has induced so many New Englanders in times past to put the legs of their pianos into pantalettes.

After the wickedness had been performed deep gloom, as I say, settled down, for the ballet had been so censored and "adapted" so that, as Philip Hale said in the *Herald*, "The frolics of the harem might have taken place in a vestry," and that "no one going to 'Scheherazade' need expect to see the Sir Richard Burton edition with the anthropological notes."

The *Globe* critic said: "Let us hope the morals of Boston will not be tarnished by a performance which has already sacrificed something to prudery."

Olin Downes of the *Post* opined that the ballet must have been "slightly cut," while Harkins of the *Journal* expressed his outraged feelings that he had not witnessed what he expected, by writing:

"Censored messages from the war are nothing to censored ballets."

The fact that the first night went off without producing on the face of all the Bostonians assembled a single blush, and that not one critic was taken out in a fainting condition, shows how thoroughly the managers of the enterprise had deferred to Boston's moral standard. In doing it, however, they disappointed everybody!

They had—all of them—gone, expect-

ing an opportunity not often vouchsafed, when they could rise up in virtuous indignation and proclaim how far superior Boston is to the rest of the world in its stern determination to assert and vindicate a moral code, which, in the opinion of Boston, obtains nowhere else on earth!

And for that reason—namely that the opportunity was not given—Boston is, as I said, plunged into the deepest gloom!

* * *

Ivan Narodny has taken up my request that he make good the insinuation that he made in a recent number of your paper, to the effect that the principals, Karsavina, Nijinsky and Fokine, who were largely instrumental in making the Russian Ballet a sensation in Europe, and who, as we know, did not accompany it to this country, would have come had proper arrangements been made with them.

Mr. Narodny says that as far as Fokine, the great ballet genius of Russia is concerned, Fokine had written to him that he was not engaged, but would be glad to come, and that it was not a question of money so much as certain personal disagreements, that actuated Mr. Diaghileff, the manager, in not engaging him.

Furthermore, Mr. Narodny states that when Diaghileff closed his contract with the Metropolitan Opera Company he knew that neither Karsavina nor Nijinsky would be engaged, not to speak of Fokine.

This bears out our good friend, Pierre V. Key of the *World*, who made the statement, you know, some time ago, that they would not come. Key seems to have been thoroughly well informed in the matter.

So far as Nijinsky is concerned, Mr. Narodny brings forward Dalinda, the editor of a Petrograd paper, who told him that Nijinsky could have long ago been gotten out of Austria where he was interned, had he been really wanted.

Mr. Narodny, furthermore, claims that it is mean to circulate stories that Karsavina could not join the ballet because of "family reasons," which he condemns as "not true."

That issue I leave between him and our good friend "Billy" Guard of the Metropolitan, who is responsible for that statement regarding Karsavina.

Finally, says Mr. Narodny, "Mr. Diaghileff engaged second, third and fourth rate dancers from Russia for his American ballet because 'what do the Americans understand of the ballet?'"

Mr. Narodny winds up his article by saying that Mr. Diaghileff could still have Fokine, Nijinsky and Karsavina for the spring appearance at the Metropolitan, which would bring success.

As bearing upon this, I note a cablegram from Vienna, under date of Feb. 4, stating that Ambassador Penfield has been assured by the Austrian Government that Vaslav Nijinsky, the Russian dancer, who was arrested on his arrival in Buda Pesth, in December, and interned there, will be released so that he may continue his journey to New York. The cablegram adds that Mr. Penfield took up the case "unofficially," in response to a request from New York.

* * *

The New York *Morning Telegraph* quotes Mr. Henderson of the New York *Sun*, on the appearance of the Spanish soprano prima donna, Mme. Barrientos, and sarcastically asks:

"What does Mr. Henderson mean when he concludes his criticism by saying that 'her debut was, on the whole, successful?'"

As the point raised is of considerable importance, I quote part of what Mr. Henderson said on the subject:

"Miss Barrientos," said Mr. Henderson, "disclosed herself last evening as a singer of varied merits. Her voice is very light in color and volume, but it is one of genuinely beautiful quality. Its light tint tends frequently toward whiteness, and it seems probable that the organ will not readily lend itself to the expression of feeling. The singer's tone production was uneven. She sang her Italian A very open in the low register, and her long I in the upper range very much on the teeth. The result was continual shifts from a throaty tone to one very piercing. . . . Her colorature in the first act showed a tendency toward staccato and her runs were not in a perfect legato style. She sang 'Quando rapito' with excellence in the general plan and with some beautiful touches, but the number was marred by some of the defects mentioned. In the sextet she lacked the tonal power necessary to give the number its proper balance. . . . Perhaps hereafter she

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 9



Maria Barrientos in the "Mad Scene" of "Lucia." The celebrated Spanish prima donna made her debut in New York in this rôle on Jan. 31. Her press agent has already created the Barrientos Spanish Omelet.

will show more abandon in it, but it was delivered with accuracy and an airy delicacy of style rather than brilliancy. Her trill was particularly good and her staccati very clean and musical. It must be added that the soprano seemed to be very nervous, and furthermore the house was very warm. Under better conditions she will doubtless sing even better. Her debut was, on the whole, successful."

From the point of view not only of the artist herself, but of other artists, music teachers and students, the analytical opinion of a man of Mr. Henderson's unquestioned sincerity, ability and experience is of the utmost value—I will go further and say that such opinion as Mr. Henderson has given goes far to prove the contention I have made for years past, that when it comes to actual critical ability, our standard, especially in New York, is fully up to the highest standard which obtains in Europe.

There is, however, another side to the question, which is of serious importance, and which involves another statement that I have made, particularly with regard to Mr. Henderson—namely, that when he goes to the opera, he goes not to criticise the performance as a whole, not to report the manner in which the performance was received, but to judge it from the point of view of the competent, thoroughly experienced vocal teacher.

Here comes the issue: Do the readers of the New York *Sun*, or of any paper for which Mr. Henderson writes, expect such an analytical opinion? And when they get it, does it give them a fair estimate of the performance as a whole? And, finally, does it inform them, as they expect, whether it is profitable for them to go and hear the particular artist referred to?

This brings us squarely back to the contention of Gatti-Casazza, who has maintained all along, as I have told you before, that the first duty of the critic,

as he conceives it, is reportorial—namely, to give an account of the performance of the evening, of what happened, how the public received the performance, and what the general effect and opinion were.

On this point it may be interesting if I quote from a recent work by Romain Rolland, the author of that inimitable work, "Jean-Christophe," which describes, in several volumes the life and career of a young musician, and which I partly read; I did not read the whole of it, not being immortal.

In this work, entitled, "Musicians of To-day," Rolland speaks of Vincent d'Indy, whom he justly describes as being known, in Europe, to-day, as "one of the masters of dramatic musical expression, of orchestral coloring and of the science of style."

He quotes d'Indy as saying: "I consider that criticism is useless, I would even say that it is harmful."

Criticism generally means the opinion some man or other holds about another person's work. How can that opinion help forward the growth of art? It is interesting to know the ideas, even the erroneous ideas, of geniuses and men of great talent, such as Goethe, Schumann, Wagner, Sainte-Beuve, and Michelet when they wish to indulge in criticism; but it is of no interest at all to know whether Mr. So-and-so likes, or does not like, such-and-such dramatic or musical work."

The humor of this is, that Mr. d'Indy himself is a keen, severe and caustic critic!

However, let us take up what Mr. d'Indy says, and ask whether the opinions of competent writers such as Mr. Henderson is of value to art, even when they are not great geniuses.

My own judgment is, that the critical opinions of great geniuses are not worth very much. They may have a certain

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

value, they may form interesting parts of biographies; but when it comes to the point of guiding public opinion, there I would take issue with Mr. d'Indy and say that it is precisely men like Mr. Henderson who do more to create a worthy sentiment in art matters, and also to guide public opinion, than some of the greatest geniuses who have ever put pen to paper.

My quarrel with Mr. Henderson is that I do not conceive it to belong to the function of the critic of a daily paper to go into such trenchant analysis as he did, and as he did particularly in the case of Mme. Barrientos.

And I say this for the reason that while I give him full credit for the justice and value of what he wrote, it is apt to defeat its own purpose, for the reason that it might deter a great many people from going to hear Mme. Barrientos, because it may create an erroneous opinion as to her artistic merit, a fact which he himself admits in the concluding line of his criticism, when he states that "her début was, on the whole, successful," and so invites the sarcasm of the editor of the New York Daily Telegraph.

As a matter of fact Mme. Barrientos made not only a popular but an artistic success.

The French have broken loose again on the question as to whether the music of Wagner should be played in France after the conclusion of the war.

According to *La Renaissance*, an artistic paper published in Paris, replies have been received from a number of distinguished artists and musicians.

Rodin, the sculptor, replied: "Beethoven, yes! But Wagner is too near our time."

Camille Saint-Saëns said: "No, because Wagner will symbolize Germany in the eyes of the French people, and, besides, his beauties are a pretext for getting his inferior work accepted."

Let us not forget that before he left for this country Camille Saint-Saëns said that any man who would go to hear Wagner's music at the present time would be capable of cutting the throat of his own mother.

Jacques Rouché, the director of the Grand Opera, thinks the question should be: "How long after the war will it be before Wagner can be played?"

Camille Flammarion, the astronomer, says he does not like Wagner's music and has seen a great many people fall asleep over it, but that he thinks it has as much right to be played as that of Beethoven or Mozart.

André Gailhard, former director of the Opéra, declares that he would not play Wagner if he were directing at the opera, but, he adds, "we must wait and see when the war passions have calmed down."

P. B. Gheusi, director of the Opéra Comique, says: "Certainly we will not play Wagner after the war. Long live France! Long live French music!"

André Messager, the composer, reflected the spirit of several other replies, when he said: "First let us annihilate Germany, and we can discuss the question afterward."

Astruc, the theater manager, says: "More guns, more ammunition!"

Many of the replies received by *La Renaissance* express the idea that there will be a great development in French musical talent after the war.

I quote these opinions, not for the sake of showing how greatly exercised men will be, even the wisest and best, during such a terrible experience as the European nations are now going through, but to show how, after all, we have not reached the point of civilization where art and music have accomplished their mission, which surely should be to bring men together. That, indeed, was what Leo Tolstoy taught and preached.

However, it shows the wonderful opportunity this country has, as your editor has endeavored to point out in his public addresses, of getting away from the idea of "nationalism in art," to the greater and grander idea of "democracy in art," so that the question as to whether a man is a Frenchman or an Englishman or a Scandinavian, or a Spaniard or an Italian, shall not enter, and bring with it all the prejudices that belong to race hatreds, but be: "Is the work worthy?"—and let it go at that.

So Mme. Erma Zarska had a second début as *Santuzza*, the other night, in "Cavalleria Rusticana."

Her first appearance, as *Elsa* in "Lohengrin," you know, was unfortunate. For one reason or another, her voice gave out toward the end, and she had to be apologized for by M. Billy Guard before the curtain.

While she did not win any startling success as *Santuzza*, she did show that she has a fine, fresh, pure voice, that she has considerable temperament and much personal charm—qualities which go far to justify Mr. Gatti-Casazza in engaging her.

She certainly seems to be deserving of encouragement.

It seems evident that she has much to learn, both as a singer and as an actress. In other words, even allowing much for her undoubted nervousness, which is pardonable under the circumstances, she is simply not yet up to the Metropolitan standard.

I have been told that before she came to this country she had had but little experience as an operatic singer—indeed, some have insisted that her experience does not go much beyond eight or nine months.

Eduardo Ferrari-Fontana, who, you remember, made such a success in "L'Amore dei Tre Re," last season, and who has been singing, also, with the Chicago Opera Company, and who, in private life is the husband of Margarete Matzenauer, Mr. Gatti's noted "mezzo," has, greatly to her disappointment, gone to join the Italian army, in which he is a captain.

A few days ago Ferrari-Fontana, Luca Botta and Giovanni Martinelli all received orders to call upon the Italian consul. The two younger men have been granted, I understand, a temporary release, but Ferrari-Fontana, being an officer, had to leave.

Luca Botta and Martinelli have been in a high state of nervousness all the time, not so much that they fear to be called, but because they wanted to do their duty by their country, but, at the same time, were held here by home ties.

Luca Botta is married to a very charming lady, and as for Martinelli, he has a beautiful young wife who soon expects to become a mother, and whom he naturally is loath to leave.

It had been understood that Signor Gatti had procured for his two young tenors a temporary release, to the effect that they would not be summoned till the final call.

And this should make us all the more considerate of these men who have been doing their artistic work all the time under a tremendous strain.

You will remember that I told you that Martinelli sang in "Lucia" for the first time the other night at the début of Mme. Barrientos, and after only a single rehearsal.

It may seem strange to you, perhaps, that a young Italian tenor, coming with his experience made in Italy, should not have sung in such an opera many times, but, as a matter of fact, the young singers are not studying the old operas in which the coloratura singers appear, for the reason that there are very few coloratura singers now coming forward. Thus the young tenors know the more modern operas, but not the older ones.

It was the week before last, I think, when I stated that Loudon Charlton, the manager of Harold Bauer, the distinguished pianist, in drawing a comparison between Mr. Bauer and Paderewski, stated that Bauer was the oak, Paderewski the orchid, and that while people came to see Paderewski, they came to hear Bauer.

On which I commented by saying that the best thing for people who desire only to hear Mr. Bauer's music was to buy an oak piano, and the records that he made for the Æolian Company.

Scarcely was this in print when the Æolian Company published an advertisement of their player-piano and records in which they said:

"And then came the miracle. With a quick movement my friend slid back a

panel in the front of the piano; adjusted a music-roll in the aperture, turned a little lever and walked away.

"The notes began playing of themselves. Here and there over the keyboard they rippled like dancing wavelets on a lake. Now they fell softly as thistledown. Now they crashed resounding chords with the steel-like virility of a master *man* pianist.

"It was the Chopin Grande Valse in A Flat, played with marvelous feeling—with tenderness, majesty, power and exquisite technique.

"As it went on the playing became more and more familiar to me. I could keep still no longer. I rose from my chair. I grasped my friend by the arm. 'Charles,' I exclaimed, 'there's but one man in the world plays that piece like that—it sounds like Harold Bauer!'

"It is Harold Bauer," said my friend."

It is a very strange coincidence, to say the least, is it not, that the Æolian Company exactly expressed my view, namely, that if you want to hear Bauer don't go to his concerts but buy an oak

player-piano and get some of his records!

Some of the Italian artists at supper the other evening were discussing a wonderful hypnotist whom they had met.

You know, the Italians, and particularly artists are very simple-minded and easily interested.

The conversation ran something like this:

"He ees wonderful! He maka to boil da water in a minute!

"He can hypnotize you—me—anyone! Justa so! You think he no do it? He do do it! He can hypnotize da animal too. He make-a da rooster to crow when da rooster no like but make-a heem crow! 'He make-a to stan' straight da twist' tail of da pug poodle-dog!

"He ees wonderful! He maka to fry two aigs on da stomach of any man!"

I am going to try to get an appointment with that Svengali to see if he can maka to fry two aigs on da stomach of

Your MEPHISTO.

THE ART SUPPLEMENT

THE PHILHARMONIC SOCIETY OF NEW YORK

THE most venerable and yet easily among the most progressive of the orchestral bodies in the United States is the Philharmonic Society of New York.

The history of this organization was born with a meeting of professional musicians called by Ureli Corelli Hill. The date was April 2, 1842. Hill was an American violinist (pupil of Spohr in Cassel) and conductor. The impulse actuating these musicians seems to have originated with the success achieved at a "Musical Solemnity" given in June, 1839, in honor of the memory of Daniel Schlessinger, one of the first genuinely qualified musicians to settle in New York. Among the prominent musicians present were Mr. Hill, A. P. Heinrich, Charles E. Horn, William Vincent Wallace, Alfred Boucher, Dr. Edward Hodges, H. C. Timm, William Scharfenberg, George Loder and D. G. Etienne.

Loder, who was connected with the society throughout the first decade, enjoyed the honor of conducting the first performance in the United States of Beethoven's Ninth Symphony at a concert of the society on May 20, 1846. In the first season (1842-43) three concerts were given. For the succeeding sixteen years four regular concerts were given each season; after which for ten years five were given. In the twenty-sixth season the number was increased to six, which remained the rule until the fifty-sixth season, when the number was raised to eight.

In 1906 the "public rehearsals" (a title which had its origin in the custom of admitting amateurs to the rehearsals) came to be called "Afternoon Concerts." In the first year of its existence, though but three concerts were given, no less than five men presided at the conductor's desk, they being Messrs. Hill, Timm, Alpers, Boucher and Loder. D. G. Etienne aided Hill, Loder and Alpers during the following season.

The second season brought to the Philharmonic Theodore Eisfeld and Max Maretzek. In the former's second season he was elected sole director. Succeeding conductors were Carl Bergmann, H. C. Timm, Dr. Leopold Damrosch, Theodore Thomas, Adolph Neuendorf, Anton Seidl, Emil Paur and Walter Damrosch.

A falling off in interest during the sixty-first season led to the adoption of a custom which had gained a foothold in some of the European capitals, that of engaging a different conductor for each concert. Thus the guests for the sixty-second season were Edouard Colonne, Gustav F. Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner and Richard Strauss. Among others to accept the Society's invitation during succeeding years were Willem Mengelberg, Max Fiedler, Dr. Ernst Kunwald, Karl Panzner and Fritz Steinbach. At the end of the sixty-fourth season an arrangement was made with Safonoff as sole conductor for three years, and to carry out new policies several public-spirited citizens placed a fund at the disposal of the Philharmonic. With Safonoff's departure came the great Mahler, whom death took in the year 1911. His successor was Josef Stransky, who still wields the bâton.

In 1911, in accordance with the will of Joseph Pulitzer, the society received a bequest of \$1,000,000, with the provision that it become an incorporated organization instead of co-operative, enroll 1,000 members paying annual dues, give concerts for the masses, play more music of Beethoven, Liszt and Wagner, and sell seats at reduced prices for students. The society accordingly received \$750,000 of its endowment in 1913.

That only musicians of unimpeachable professional standing and proven gifts are represented in the Philharmonic's personnel goes without saying. Its present concertmaster is an American artist, Maximilian Pilzer, widely known here and abroad for his brilliant solo achievements. Mr. Pilzer is but twenty-five; he was born in New York in 1890 and studied there for ten years. Then he studied under Joseph Joachim in Berlin, and until 1905 traveled abroad playing in concerts in Berlin, Dresden and other cities. Mr. Pilzer's first orchestral experience was obtained in the Queen's Hall Orchestra, London. He was appointed to the Philharmonic first desk last year, filling the place left vacant by Leopold Kramer. A brief review of some of the most brilliant names in the Philharmonic to-day follows:

Leo Schulz, solo 'cellist of the orchestra, has long been known as a fine and musicianly player. Mr. Schulz was educated at the Royal Academy in Berlin, and at the age of fifteen was invited to play before the Royal Family. Other masters of their respective instruments are J. J. Kovarik, who heads the viola group, and Xavier Reiter, one of the most celebrated of living horn players. Fritz Stahlberg, the Philharmonic's assistant conductor, is a German by birth. Mr. Stahlberg came to New York in 1899, when he secured an engagement with Victor Herbert as first violin. He joined the Philharmonic ten years ago.

Occupying first desks in their various departments are August Mesnard, bassoon; Albert Chaffarelli, clarinet; A. Friese, tympani; Frederick De Angelis, oboe; Benjamin Klatzkin, trumpet, and Anton Fayer, flute, each of whom is a distinguished artist.

Josef Stransky was selected to succeed Mahler when the latter was critically stricken in October, 1911. Mr. Stransky is a Bohemian by birth; as a youth interest was manifested in him by Dvorak and Smetana. After studies in Leipzig and Vienna he became conductor of the Royal Opera at Prague, also directing concerts. After Prague he went to the Hamburg Opera for seven years, following which Mr. Stransky spent seven years directing at the Hamburg Opera. With his first appearance in New York it was realized that the Philharmonic had gained a rarely individual director. Time has verified this opinion.

Mr. Stransky has evinced keen interest in the cause of creative music in this country and has time and again brought forward the work of native composers.

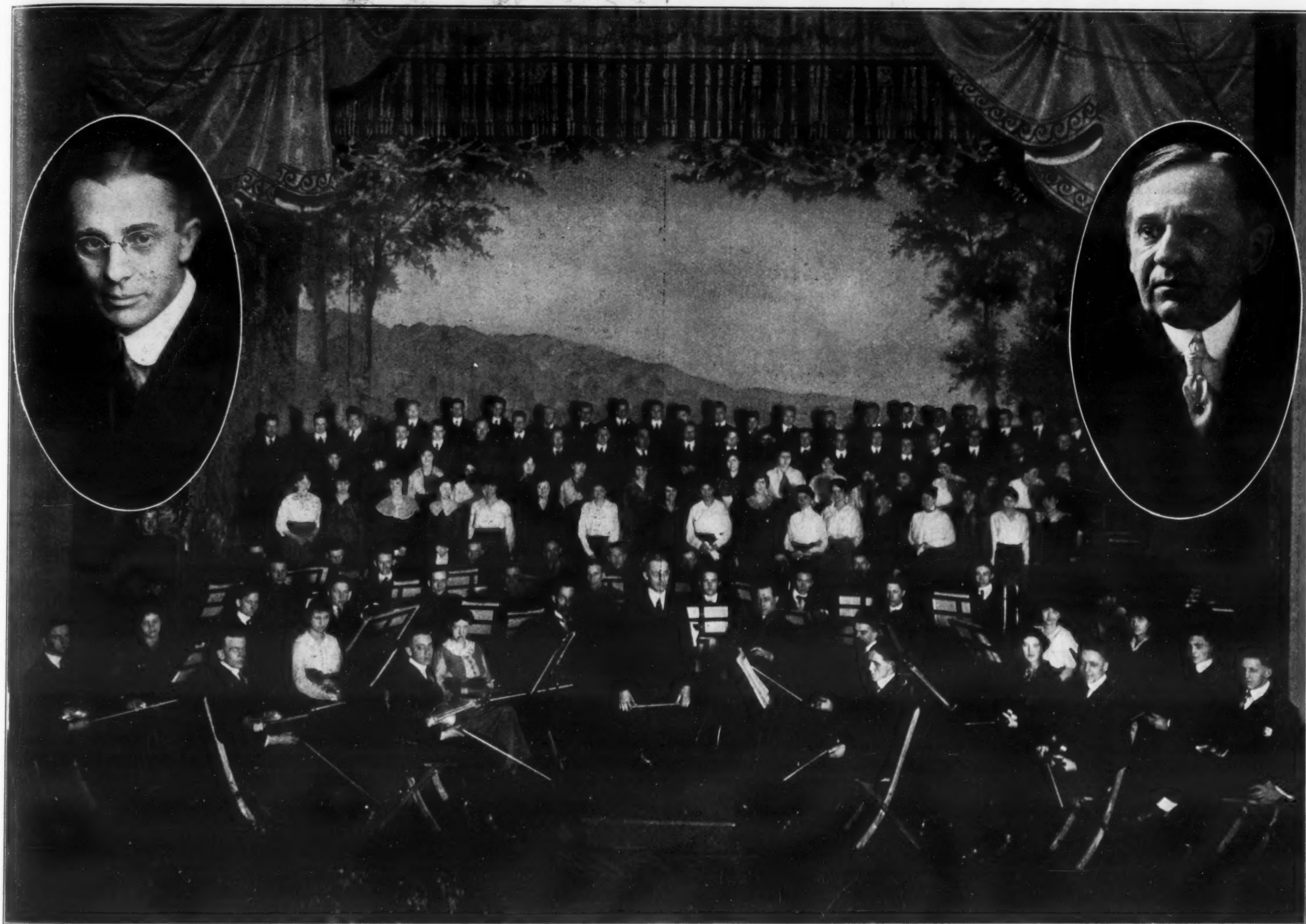
Felix Leifels, the present manager of the orchestra, assumed that position a short time prior to Mr. Stransky's coming. He has been a member of the Philharmonic Society for over twenty-five years—that is he was one of the players in the orchestra. Mr. Leifels's instrument was the double bass. It was Mr. Leifels who really "discovered" Stransky for the Philharmonic.

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MUSIC CELEBRATES UNIVERSITY'S FOUNDING

William Chauncy Langdon and Prof. Charles Diven Campbell Write Ceremonial Which They Give to Indiana Institution to Be Used in Annual Event—College's Orchestra to Bring Symphonic Music to People of Smaller Cities in State



Orchestra of the University of Indiana: Insert, Left, Prof. Charles Diven Campbell, Head of the Department of Music, Indiana University; Right: William L. Bryan, President of the University

INDIANAPOLIS, IND. — Foundation Day, Jan. 20, is one of the great days of the year at Indiana University, at Bloomington, fifty-six miles southwest of Indianapolis. It has been for years the custom to honor the anniversary of the institution by a great meeting of the entire university and alumni with an address by a notable speaker and appropriate exercises. This year a new order was instituted. William Chauncy Langdon, the Indiana Centennial pageant-master, and Prof. Charles Diven Campbell, head of the department of music of the university, wrote and composed a ceremonial for Foundation Day which they have given to the university and which will hereafter be used permanently every year for these anniversary exercises.

The ceremonial comprises an Overture March for the entrance of the president, trustees and faculty of the university in academic procession; a Hymn to Indiana, sung by the University Chorus; an invocation, recited with orchestral accompaniment; a symphonic ode musically illustrative of the struggle through which the State has been developed; addresses by the President of the University and the Speaker of the Day; benediction, and a Hymn to America, the music of which was composed by Brookes C. Peters.

This year the invocation was spoken by Dr. Charles B. Emerson, dean of the Indiana University School of Medicine at Indianapolis, and the address was given by Prof. James B. Angell of the University of Michigan. The ceremonial elicited comments of the heartiest approval and appreciation from members

of the university and others. The president of the university took opportunity during the exercises publicly to thank the writer and composer for "this splendid gift to the university."

Becoming Creative Center

As a matter of fact, this creation of an art-expression of the university's life was primarily, but none the less directly, due to the active and inspiring support which the President of the University, William L. Bryan, gives to music and art of all kinds. He believes in American music, American drama, American art and literature. He wishes his university to become a creative as well as scholastic center for American culture. It was in appreciation of this cordial support that the ceremonial was written and offered to the president as a gift to the university only a month before the occasion of its first use.

The symphonic and choral work was performed by the University Orchestra consisting of forty players and the University Chorus, consisting of seventy-five singers chosen by competitive examination. The music was conducted by the composer.

With broad vision and progressive spirit President Bryan is determined that his university shall serve the people of the State at large in matters of music and art as well as of learning and science. Accordingly he is providing for the University Orchestra to go to cities and towns of the State to bring symphony music to those who cannot go to Indianapolis and other large cities to hear it. With keen wisdom, practical sense, and the same progressive spirit Professor Campbell is developing this work. While these University Extension Symphony Concerts have already begun, he is re-

hearsing a special program in connection with the Indiana Centennial Pageants. This program will be performed for the first time in Indianapolis on Feb. 18 and will consist of excerpts from the music of several American pageants, as follows:

Overture March and Hymn to Indiana from the Foundation Day Ceremonial, Charles Diven Campbell; Introduction, "The Formation of the Cape," from the Pageant of St. Johnsbury, Brookes C. Peters.

MR. GARAGUSI'S RECITAL

Violinist Performs Sonata of Gutman, His Accompanist

Nicholas Garagusi, an artist-pupil of Arthur Hartmann, the violinist, gave an interesting recital at the Von Ende School of Music on Friday evening, Feb. 4. Mr. Garagusi is a violinist of the straightforward type, always concerned with giving a sincere, musicianly reading. He draws a sure, precise bow and makes his attacks sharp and vigorous. His tone is large and clear and his intonation correct.

Mr. Garagusi played an interesting program consisting of a Sonata of Arthur H. Gutman, with the composer at the piano; the Fifth Concerto of Vieuxtemps and a group of short numbers containing an Adagio and Allegro of Corbelli-Hartmann, "La Chasse," Cartier-Kreisler; "Il pleure dans mon coeur" of Debussy-Hartmann and Wieniawski's "Saltarello." The D minor Sonata of Arthur H. Gutman proved to be a pleasing work built according to classical formulae, now and then revealing a clever

theme skilfully developed. It was well performed by composer and violinist. Mr. Garagusi played the Concerto brilliantly and was heartily applauded by students of the school, members of the faculty and their friends. He played the lighter numbers with grace and delicacy and a finer sense of shading than in the larger works. Mr. Gutman assisted him capably at the piano, both as accompanist and in the piano part of his own Sonata.

H. B.

Organist Biggs Plays Interesting Program in Brooklyn

Richard Keys Biggs, the gifted concert organist, played an interesting program at St. Ann's Church-on-the-Heights, Brooklyn, on Monday evening, Feb. 7. His program included Guilman's Third Sonata, Salomé's "Prayer," his own transcription of Simonetti's "Madrigale," R. Huntington-Woodman's "Epithamium," and other short pieces by Thomas, Read, Mascagni, Sturges and Crawford. Kathryn Schwarzkopf, contralto, was the assisting artist and was heard in "But the Lord Is Mindful of His Own," from Mendelssohn's "St. Paul," and Ramsden's "Abide With Me," which she sang admirably.

A NEW TRIUMPH
for
AMATO
in
"THE MASKED BALL"

As Recorded by
The Philadelphia Newspaper Critics

AMATO TRIUMPHS IN PHILADELPHIA

OVATION FOR AMATO IN "THE MASKED BALL."— . . . However, the combination of Caruso and Amato in the same cast made a treat that was not to be denied, and as each of those FAVORITES entered with enthusiasm upon his allotted task and as each was in excellent voice, the resultant pleasure to the auditors was great indeed. **AMATO HAD A GENUINE OVATION AT THE CONCLUSION OF HIS ARIA. HE WAS OBLIGED TO BOW SEVERAL TIMES BEFORE THE APPLAUSE CEASED. LATER HE WAS SINGLED OUT FOR A CURTAIN CALL** that had been shared by others of his associates.—*Philadelphia Record*.

AMATO WINS HONOR IN THE MASKED BALL.—Let it be said at the outset, however, that the success was clearly of a PERSONAL NATURE. It was a TRIBUTE OF A GRATEFUL PUBLIC TO THE CONSUMMATE ARTISTRY OF AMATO, who offered a Renato that **WILL LIVE AS LONG AS VERDI'S MUSIC. . . AMATO EASILY DOMINATED THE PERFORMANCE** in the role last night, and at the close of the first scene of the fourth act **WAS REWARDED WITH A ROUND HALF-DOZEN RECALLS AND LOUD CRIES OF "BRAVO."**—*Philadelphia North American*.

Caruso and Amato were the stars of a notable performance of "Un Ballo in Maschera." Amato, in fact, last evening **COVERED HIMSELF WITH GLORY.** The spontaneous burst of applause after **HIS SUPERB DELIVERY** of his fourth-act aria, "Oh, dolcezza perdute," being in the nature of a real ovation. **IT WAS FULLY DESERVED.**—*Philadelphia Evening Bulletin*.

THE OUTSTANDING ARTISTIC FIGURE OF THE PERFORMANCE was the personation of AMATO, who sang **WITH FAULTLESS TECHNIQUE AND ROMANTIC FERVOR**, and brought convincing illusion to the drama of his role.—*Philadelphia Public Ledger*—W. R. M.

AMATO'S Renato, which carried off the first honors of the evening, was a debonair and manly figure, whose singing art employed legitimate and straightforward means to gain its altogether pleasurable ends. **THAT IS TO SAY, AMATO PLAYED NO TRICKS TO CAPTURE THE FANCY OF HIS HEARERS.** In the scene with the errant wife and the soliloquy at the outset of the last act he **WAS IN ALL WAYS ADMIRABLE—A SPLENDID VITAL FIGURE.**—F. L. Waldo, *Philadelphia Public Ledger*.

IN AMATO HAT ER UEBRIGENS EINEN STARKEN NEBENBUHLER.—Seine Renato-Partie enthält zwei grosse Arien, wovon die letzte ganz wundervoll ist und von AMATO SO PRAECHTIG GESUNGEN WURDE, DASS ER DAS HAUS FOERMLICH HINRISS und den STAERKSTEN APPLAUS DES ABENDS DAVONTRUG.—*Philadelphia Tageblatt*.



—©Mishkin

To say that Amato was the Renato is equivalent to saying that this sympathetic part was both acted and sung with a maximum of force and impressiveness. Amato's **NOBLE VOICE** was heard to great advantage in the several effective numbers which fall to Renato's share, and the famous lament was delivered with the **UTMOST PATHOS, POIGNANCY AND PASSION.**—*Philadelphia Inquirer*.

F. C. COPPICUS, Concert Direction, Metropolitan Opera House, NEW YORK

PORTLAND MAKES ITS OPERA TROUPE PERMANENT



No. 1, Harriet Leach as "Stephano"; No. 2, Mme. Jeanne Jomelli as "Juliet"; No. 3, Roberto Corrucini, Conductor; No. 4, Warren A. Erwin as "Mercutio"

—Photos by The Peasleys
No. 5, Mrs. Pauline Miller Chapman as "Gertrude"; No. 6, Norman A. Hoose as "Romeo"; No. 7, Hartridge G. Whipp as "Friar Lawrence"; No. 8, Otto T. Wedemeyer as "Capulet"

PORTLAND, ORE., Jan. 27.—At a meeting last night of those interested in the recent presentation of Gounod's "Romeo and Juliet" it was decided to make the opera company permanent under the title of the Portland Opera Company. Ralph N. Hoyt was elected president, and Hartridge G. Whipp, vice-

president. The other officers chosen were Norman A. Hoose, secretary, and Jacob Kanzler, treasurer. The executive board comprises Mrs. E. L. Thompson, Mrs. Jane Burus Albert, George Hotchkiss Street, Warren A. Erwin, George Wilbur Reed, Hartridge Whipp and Norman A. Hoose.

As related in MUSICAL AMERICA, the

performance of "Romeo" proved to the city's music-lovers that Portland can produce grand opera in a worthy manner. "Faust" is one of the operas that is being considered for production in the future. The principals of "Romeo and Juliet" are shown above, along with Roberto Corrucini, the conductor. Those singers depicted here are Jeanne Jomelli,

the noted soprano, formerly of the Manhattan and Metropolitan companies, who was the Juliet; Norman A. Hoose, as Romeo; Hartridge G. Whipp, as Friar Lawrence; Warren E. Erwin, as Mercutio; Mrs. Pauline Miller-Chapman, as Gertrude; Harriet Leach, as Stephano, and Otto T. Wedemeyer, as Capulet.

H. C.

Carrie Bridewell to Sing at Festival of Keene, N. H.

Mme. Carrie Bridewell has been engaged as soloist for the Keene (N. H.) Music Festival. She will appear on the opera night, May 19. Mme. Bridewell has also been engaged for a recital in Greenwich, Conn., April 11. She has had a number of important engagements this season since her noteworthy success at her New York recital.

Erma Herzog in Washington Programs

WASHINGTON, D. C., Jan. 31.—Erma Herzog of New York gave a song recital here recently. The assisting artist was Ruth Bronson, who gave with beautiful tone and delicate interpretation the "Meditation" from "Thais," and several shorter offerings. Miss Herzog was also heard at the Westminster Church Memorial, when she sang "Faith," a compo-

sition of her teacher, A. Buzzi-Peccia of New York. Miss Herzog has a voice full of sweetness and sympathy, well placed and poised, with a richness that is appealing.

Suggests "Falstaff" as Shakespeare Tercentenary Opera Performance

Apocryph of Maurel as *Falstaff*, will you kindly remind Mr. Gatti, asks a correspondent of the New York Herald, that Shakespeare's tercentenary is this year? Since 1910 he has promised "*Falstaff*." Now that Destinn is back he might be able to find Louise Homer for *Dame Quickly*. By the way, where was she when he gave out the rôle of *Dalila*. We still have Scotti, Alda, Didur, Reiss and for the new ones Duchêne for *Mrs. Page*, Martinelli for *Fenton* and Malatesta for *Ford* or, better still, Campanari as "guest."

Distinguished Artists in Concert for French Charity

At the home of Mrs. Marshall Orme Wilson, 3 East Sixty-fourth Street, New York, a musical and dramatic entertainment was given on Feb. 1, for the benefit of students of the Ecole des Beaux Arts, in Paris, who are fighting at the front, and for their families. Lina Dillon, Belgian soprano, formerly of the Théâtre de la Monnaie, in Brussels, and Francis Rogers, baritone, sang, while Beatrice Harrison, cellist, played the "Orientale," by César Cui, and Wagner's "Prize Song." Albert Spalding played his own "Alabama," and other numbers and players from the Théâtre Français presented a one-act comedy. At the piano as accompanists for the several artists were Joseph Pizzarello, Bruno Huhn and André Benoist.

Mme. Claussen to Be Minneapolis Orchestra Soloist in New York

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will give its annual New York concert at Carnegie Hall, Saturday evening, Feb. 26. The soloist will be Julia Claussen, contralto. The program will consist of music by Chadwick, Rachmaninoff, Strauss, Delius, Wagner and Stenhammer.

Liederkrantz Society Hears Well-Planned Program

A group of notable soloists appeared on the program given by the Deutscher Liederkrantz at the society's club rooms, on Saturday evening, Jan. 29. Helen Heinemann, soprano; Baroness Irmgard

von Rottenthal, violinist; Louis Bauer, basso, and Gabriel Del Orbe, violinist, were heard in a program that included both classic and modern pieces, given with artistry and fine expression. The Edmund Tiersch Orchestra gave the Potpourri from the Millöcker "Bettelstudent" and the Mozart Overture, "Die Entführung aus dem Serail."

Christine Miller in Talking Machine Test at Meriden, Conn.

MERIDEN, CONN., Jan. 26.—A private hearing of Christine Miller, the prominent contralto, assisted by Arthur L. Walsh, violinist, was given here yesterday, under the auspices of the Edison Diamond Disc Phonograph, the object being to illustrate how perfectly the latter instrument reproduces the human voice. Miss Miller sang in unison with the record, stopping now and then during the playing of the piece. A number of fine songs were heard. The auditorium was crowded to its utmost capacity by the invited audience, which applauded Miss Miller delightedly. Local music-lovers were quick to respond to this opportunity of listening to so fine a singer.

Carolyn Beebe Opens Recital Series in Brooklyn

Compositions by Gluck, Brahms, Schumann, Paderewski and Chopin were played admirably by Carolyn Beebe, at the first of a series of three recitals at the residence of Mrs. Arnold Guyot Dana, Brooklyn, on Jan. 21. Mrs. Preston Kenyon, soprano, assisted the pianist. G. C. T.



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MARIA BARRIENTOS

Coloratura Soprano

Metropolitan Opera Company, New York City

A summary of her first two appearances at the Metropolitan Opera House

*As "Lucia" in
"Lucia," January 31st.*

Her voice . . . roused her listeners as the voice of no singer has in many seasons.—N. Y. American.

Maria Barrientos is an artist of a fine and distinguished quality in face, manner and bearing. She made an instant and a profound impression.—H. E. Krehbiel in N. Y. Tribune.

It was a cameo of voice production, dainty and delicate, the runs and trills accomplished with an assurance that was staggering. Her recognition exceeded that accorded any artist the Metropolitan has introduced here in recent seasons.—Pierre Key in N. Y. World.

She has the exotic quality of a thing so exquisite as to challenge attention for its own sake.—W. J. Henderson in N. Y. Sun.

Her voice is employed with such skill that it leaves the listener breathless with delight; it carries easily to the furthest reaches of the great opera house.—Robert Welsh in N. Y. Eve. Telegram.

Coloratura sopranos of high accomplishment are so rare at the present time that the coming of such a one is a matter of more than ordinary significance in the musical season.—Richard Aldrich in N. Y. Times.

This small sweet voice carried easily to all parts of the vast Metropolitan auditorium because of its pure quality.—H. T. Finck in N. Y. Eve. Post.

A crowded house paid spontaneous tribute to her—she was called before the curtain by tumultuous applause more times than I can remember.—Sylvester Rawling in N. Y. Eve. World.



*As "Rosina" in
"The Barber of Seville"
February 5th*

Mme. Barrientos' Rosina overshadows centenary of Rossini's comedy. . . . While she poured forth her silvery voice freely and vibrantly, the big auditorium shook with the thunder of approval.—Max Smith in N. Y. Press.

Mme. Barrientos charms as Rosina. America has made the delightful acquaintance of a comedienne of the first rank.—H. E. Krehbiel in N. Y. Tribune.

Her comedy has spontaneity and intelligence as well as real humor and her delivery of the secco recitativo was admirable in its spirit and its elasticity.—W. J. Henderson in N. Y. Sun.

She sang remarkable runs and roulades keeping always the same quality and power, retaining a symmetry that was as perfect as the human voice can produce.—N. Y. American.

A part to which she lent much Spanish charm, vivacity, and coquetry.—H. T. Finck in N. Y. Eve. Post.

Mme. Barrientos proved the prettiest and most convincing Rosina we have had for years.—Pierre Key in N. Y. World.

Mme. Barrientos' voice was of exquisite purity and sensational in its daring heights, its impeccable intonation—and amazing staccati and trills.—Edward Ziegler in N. Y. Herald.

Mme. Barrientos' performance was a charming one. She showed a delightful spirit of comedy in her acting, which was full of mirth and of mischief subtly expressed, vivacious and ebullient but not over-demonstrative.—Richard Aldrich in N. Y. Times.

Concert Direction

F. C. COPPICUS, Metropolitan Opera House, NEW YORK

PHADRIG AGO'N: PAST-MISTRESS OF ART OF SONG



Phadrig Ago'n, American Soprano, Who Has Won Pronounced Distinction in Opera Abroad. To the Left, as "Salomé"; Center as "Brünnhilde"; Right as "Carmen"

IT was in the spring of 1912 that I found myself in that quaint old Hanseatic city of Bremen. It is not a very lively town, even as German towns go.

I was feeling utterly depressed and quite lonely when my eye caught the poster of the Municipal Opera House. It announced a special performance of "Götterdämmerung," with Phadrig Ago'n as the Brünnhilde and guest of honor. It also stated it was her first appearance in the part.

The unusual, I had almost said exotic, name set me wondering. It was certainly not German—the last name had a Hungarian tinge, but the first, Phadrig (pronounced Pawdrig), was unmistakably Irish. When in doubt, even in Germany, ask the hotel clerk. "Nein, Gnaediges Fräulein, she is not German; she is American." "I do not know her," he continued; "her impresario tells me that she is of Corsican, Indian and Irish origin."

Shades of Wagner—and the great Brünnhildes of the past—of Moranolden, Ternina, Malten and Schröder-Devrient! Was it not enough to make them turn in their graves? Here was Wagner's greatest rôle, sacred in Germany, at least, to German singers, and an American, of Corsican, Irish and Indian extraction, was about to perpetrate the outrage—I had almost said the sacrilege—of attempting the part.

The First Impression

But I am getting away from my subject. I found the opera house in Bremen crowded (it seats 1500). Most of them were probably led by the same curiosity as myself; to see what this Corsican-Irish-Indian would do with—or do to—their favorite rôle. Like myself, they were frankly doubtful, but sympathetic. As she appeared the sympathy grew. Here was not the huge-breasted, heavy-hipped two hundred pounder they had come to look upon as inevitable in the rôle, but a slim, svelte maiden—you cannot reconcile a daughter of the gods with adipose tissue. There was a mur-

mur of approbation, which the sound of her voice did not dispel; it came in easy, flowing tones; with a *legato* that was faultless—the high tones coming with an ease, an utter lack of forcing, so rare in a dramatic soprano voice. As the last note of the "Heil, Heil, Heil," ending with a sustained high C, died away, contrary to all etiquette of the German theater, there came a spontaneous burst of applause (a breach of etiquette to be repeated before the close of the opera).

The Corsican-Irish-Indian had won her way. The climax came in the second act, when, throwing aside all traditions (and traditions on the German stage are very sacred things, not lightly to be tampered with), she gave an interpretation of the sword scene so daring, so individual that, frankly, I was fearful of the effect upon the conservative German audience. My fears were groundless. Again in open scene there was a spontaneous burst of applause, and yet throughout that intensely dramatic scene the voice never for a moment lost its beauty; never for an instant was there the slightest forcing or screaming.

At the end of the third act, the voice was as fresh as at the beginning, and she received an ovation such as is rarely given to a foreign artist in Germany.

As "Carmen"

A week later I heard Miss Ago'n in Hamburg in a rôle so utterly different that I was astounded—*Carmen*! Think of it! From the tragic last child of the gods to the light of love, *Carmen*. Can one imagine a greater contrast? Yet her success as *Carmen* was as great as that of her Brünnhilde. Chevalier of the *Hamburger Nachrichten* said of it that it was as great as that of Pauline Lucca, the idolized *Carmen* of the last century. Success followed success—Brunswick, Leipzig, Weimar, Prague, Cologne, Dresden, Moscow, Petrograd and finally Berlin.

The Berlin critic is essentially a Missourian. He must be "shown." If critics in other cities praise you, it means nothing; he has his own standards, and his own ideas; but even in Berlin her success was instantaneous.

At the Wagner "Ring" Festivals she sang the rôle of Brünnhilde and won the warmest praise from the critics of the

Vossische Zeitung, Boersen Zeitung, Tages-Zeitung, Allgemeine Musik Zeitung, Tageblatt, etc.

Contracts from almost every opera house in Germany flowed in from Dresden, Munich, Hamburg, Leipzig, Cologne, etc., and then the blow fell! War was declared. It was on that night that I heard her last as Brünnhilde in the "Dusk of the Gods." It seemed indeed as if the dusk of the gods had fallen upon the world!

"Den der götter ende dämmert nun auf.
So werf' ich den Brand
In Wallhall's prangende Burg!"

I found her at midnight, after the performance, standing alone at the corner of Joachimsthaler Strasse, dazed, broken, a pathetic figure, the tears streaming down her cheeks unchecked. The cup of success which she had struggled for incessantly had been placed to her lips only to be dashed away.

"But there is America," said Alexander von Fielitz, who was with me.

"You have been in America, Herr von Fielitz, and you should know better! America does not believe in her own artistic children. If I were an Italian or a German, or if I had changed my name and had assumed a foreign accent—but I am an American and I cannot bring myself to forewear her. Perhaps, some day, there will come a change, when the American public will be as fair, as just and as kind to the American artist as she is to the foreign one to-day."

A Native Kentuckian

Phadrig Ago'n is a Kentuckian by birth—her great-great-grandfather, a nephew of Letitia Ramolino (Buonaparte), came from Corsica over a century ago, and had a son, who married an Indian girl. This Indian girl is her great-grandmother on the paternal side. Her mother, though American by birth, is of Irish extraction—of the house of Hy Niall. She shows trace of her Indian blood only when she sings the rôle of *Aida*—the Egyptian coiffeur disclosing the slight flatness in the back of the head.

Phadrig Ago'n's voice is a pure dramatic soprano, with a range of more than three octaves; she takes with ease

the E above high C. It has all the expression necessary for the mighty accents as well as for the tender heart tones, and is capable of every nuance. The tones are never forced, but flow easily through all the registers.

But Miss Ago'n is not only a singer of extraordinary merit. She is also an actress "du premier ordre."

"What a pity," Léon Jancey once said to me, "that mademoiselle is a singer!" "Why?" I asked in astonishment.

"Then she would be one of our finest actresses. Great singers are plentiful, but great actresses are very scarce. One can count them on the fingers of one hand."

In Temperament

Hers is a wonderful temperament, a rightful inheritance from her Corsican and Irish forebears. It is not a temperament that tears passion to tatters, that gives and gives until the listener is exhausted. It is restrained temperament that credits its audience with intelligence and imagination. Its greatness lies not so much in what it gives as in what it withholds, the only true artistic temperament.

As her teachers, she has had the great maestros of Europe—Lamperti, de Reszke, Sbriglia and Proschowski. In acting she had Paul Wiecke and Gustav Starke of the Royal Theaters of Berlin and Dresden, and Léon Jancey of the Odéon and Théâtre Français, and at present stage manager of the Opéra Comique in Paris. It was with the latter that she studied for one whole season the rôle of *Carmen*, and she mastered the French idiom so perfectly that the French could not tell (even in the spoken dialogue) that she was not French.

During her short career of three years in Germany as dramatic soprano, Miss Ago'n has sung more than twenty rôles. She has but one fad, and that is work. She does not agree with John Boyle O'Reilly that the dreamer lives forever and the worker dies in a day. Her philosophy of life is that the dreamer vegetates. It is the worker who really lives.

Phadrig Ago'n is one of the many of our meritorious artists who is asking for a little of recognition—just a little standing room in the artistic sunshine.

MARY CAVANAUGH.

STOKOWSKI PRESENTS MUSIC OF ZECKWER

Composer Conducts Own Sym-
phonic Poem with Phila-
delphia Orchestra

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Feb. 7, 1916.

LEOPOLD STOKOWSKI, after a week's absence, due to an attack of the grip, made his reappearance at the Philadelphia Orchestra's fifteenth pair of concerts of the season, at the Academy of Music last Friday afternoon and Saturday evening, when the following program was presented:

Overture, "Anacreon," Cherubini; Symphony No. 39, in E Flat, Mozart; Symphonic Poem, "Sohrab and Rustum" (conducted by the composer), Camille Zeckwer; Concerto in D Major, for Violoncello and Orchestra, Sandby, Herman Sandby, soloist; Tone Poem, "Finlandia," Sibelius.

The orchestra played the Mozart Symphony with lightness and tonal vivacity, and, in striking contrast, at the end of the program came the big, dramatic and thrilling "Finlandia" of Sibelius, which was magnificently played. The "Anacreon" also was very well done, the organization being quite in its best form throughout its numbers.

Mr. Sandby has played his D Major Concerto, which he completed in New York last summer, at recitals given in Brooklyn and Philadelphia this season, and it already has been reviewed in these columns. Fully orchestrated in a decidedly skilful and effective manner by the composer himself, the composition has new and enlarged value and stands out as one of the most notable works for the 'cello. Mr. Sandby played it with splendid technical skill and deep emotional feeling. On Friday afternoon, he

was presented with a large laurel wreath, a tribute from his Danish friends in Philadelphia.

Mr. Zeckwer, who has won wide recognition as a composer, in his symphonic poem has graphically elucidated the narrative of Matthew Arnold, in which the poet tells of the meeting in combat of father and son, *Rustum* and *Sohrab*, the son as champion of the Tartar army and the father as representative of the Persian forces. They are unknown to each other, but when the son falls mortally wounded, recognition comes and he dies in his sorrow-stricken father's embrace. This tragic story, with its background of the battlefield, has graphic elucidation in the music of Mr. Zeckwer, who conducted the composition in a capable manner.

The music displays poetic imagination and dramatic instinct, as well as comprehensive knowledge of the orchestra. If the composer gives evidence of surrender to the modern spirit, as a disciple of both Strauss and Schönberg, he shows also that he has a liking for melody and the gift of presenting the simpler strains appealingly, for there are many passages of lucid harmonization in his work. But he did not know when to stop. The music rambles on, after all seems to have been said, and loses force because of its prolixity. More than once there is a sense of anti-climax. Its interpretation was excellent, and brought forth generous applause. A. L. T.

YOUNG PEOPLE'S CONCERT

Marcia Van Dresser with Damrosch in
Well-Devised Program

A notable example of program building was given at the fourth Symphony Concert for Young People, Carnegie Hall on Saturday afternoon, Feb. 5, by the orchestra of the Symphony Society of New York, Walter Damrosch, conductor. The compositions selected were chiefly melodious works of the modern school and of more than ordinary beauty.

Marcia Van Dresser, soprano, amply demonstrated her ability to entertain her youthful hearers, her rich, flexible voice winning enthusiastic applause in a "Der Freischütz" aria; later she gave a group of songs by American composers, the "Crying of Water," by Campbell-Tipton; Roger Quilter's "Spring Is at the Door" and the "Lullaby" of Cyril Scott. Miss Van Dresser has a signally fine conception of such nature bits as the Campbell-Tipton and Quilter songs and her young hearers were quick to express their approval.

Mr. Damrosch appeared in a double rôle Saturday, as three excerpts from his "Iphigenia in Aulis," the "Entrance of the Maidens of Chalcis," "Achilles Racing the Chariot" and "Iphigenia's Farewell" formed the second offering of the orchestra. The beauty of the "Farewell" was enhanced by the 'cello solo, played by Jacques Renard with much dignity and warmth. The other numbers were the "Till Eulenspiegel's Merry Pranks" of Strauss, and the Schubert Andante from the Symphony in C. A short talk by Mr. Damrosch on the compositions prefaced the orchestra offerings. M. S.

Dean Remick, a graduate pupil of Rafael Navas, the Spanish concert pianist, has established a studio at Wichita, Kan. Mr. Remick was formerly at the Phillips University, Enid, Okla. Walter Perry, 'cellist, has taken studios with Mr. Remick.

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Critics have termed

THE WONDERFUL VIOLINIST

EDDY BROWN



In his first fortnight
in America he amply
fulfilled the predic-
tions of all who have
followed his remark-
able career abroad.

EDDY BROWN'S first American appearance was in Indianapolis on January 17th, as soloist with the New York Symphony Orchestra under Walter Damrosch.

In the Indianapolis News the following morning, Mr. Damrosch paid the following tribute:

"Eddy Brown is destined to be one of the two or three great violinists of the world. You may quote me as saying so. I shall be glad to have it known that I made the prediction. Why, he has it now. His trill is one of the most wonderful I have ever heard."

EDDY BROWN'S first New York recital on January 19th created a positive furore, as the following excerpts indicate:

"Now and again a virtuoso violinist flashes on the musical horizon to move audiences by dazzling flights of technique. One made his New York debut yesterday afternoon in the person of Eddy Brown. In brilliance of tone and style and a prodigious technique, Mr. Brown fulfilled every expectation."—P. V. R. Key in New York World.

"His playing revealed many fine qualities, among them a tone of great purity, power and mellowness, admirable mastery of the bow, a flexible and agile left hand and wonderful technique."—Grena Bennett in New York American.

"Both emotionally and technically he proved himself one of the best equipped young violinists now before the public."—H. E. Krehbiel in New York Tribune.

"His bow arm is marvelous. Rapid passages he played with accuracy of intonation and with clear, full tone. His bowing was always steady, and his tone both large and good to hear. His trills and runs in Tartini's 'The Devil's Trill' were executed with unusual accuracy. The whole work he presented in a spectacular manner."—New York Herald.

On the strength of these successes he was promptly engaged for an appearance as soloist at the Bagby Morning Musicales at the Waldorf-Astoria, Monday, January 24th; while a second New York recital—another huge success—was promptly arranged for Saturday evening, January 29th.

IT IS SAFE TO PREDICT THAT

EDDY BROWN

Will Sweep the Country by Storm

Sole Management: Loudon Charlton, Carnegie Hall, New York

THE ROMANCE OF MUSIC

(Recollections of a Noted Music Critic)

Written for "Musical America" by

Maurice Halperson

(Music critic of the "New-Yorker Staats-Zeitung")

Second Article: "THE TRADITIONS OF 'AIDA'"

IN his "Aida" the aging Verdi proved that it was possible to master the modern achievements of a Wagner, particularly those of his orchestra, without sacrificing ever so small a particle of his national and artistic individuality.



Maurice Halperson

Verdi appears in this opera more serious, riper and artistically more finished—a composer full of novel combinations in a harmonic, melodic and orchestral way. The local color is admirable, a problem which only a past master of his art could overcome. We know little or nothing of the music of the

Egyptians or of the music of antiquity so far as that goes, and Verdi had no more than two alleged antique motives, neither of more than eight bars, that of the dance of the temple and that of the invisible priestess, with its whining harmonies. Both of them he used in the finale of the first act.

All these stamped "Aida" a novelty on the Italian operatic stage, which had the effect of making the production unusually difficult. Besides, there were other problems which had to be overcome. It was written for a special occasion, the story had been taken from ancient Egyptian history, and it was to be according to the wishes of the exalted person who had ordered it (Ismail Pascha, the Khedive of Egypt), an opera of magnificence and gorgeous display, handicaps to artistic creation, which ever prefers to choose its subjects freely and untrammelled. What really does happen in the first two long acts of "Aida"? What are they but an unduly extended exposition, whose different stages offer opportunities for the display of vast scenic splendor? Yet what has the genius of the composer made of these opportunities!

A Sound of Subdued Sadness

From the beginning the composer, and later on the interpreters, had to combat with the cheerless tone of the action, which was in opposition to the whole tradition of Italian opera. No ray of light seems to pierce the tragic mists of these scenes, commencing with the tears of the heroine and ending with the death by starvation of the lovers. The object in view was to depict old Egyptians, somber, morose and self-contained characters, and as a result everything, even in the scenes of lyric emotion, has a sound of subdued sadness. The bridal rejoicing of *Amneris* has everything but the true ring of inner joy; the gorgeous triumphal march is entirely lacking in sunny glow, quite unlike similar creations of Meyerbeer. Only in the ballet of the little Moorish boys something like a discrete hue of humor is discernible. From this it may be conceived what labor and trouble the artistic production of "Aida" cost.

It is to be regretted that the tradition of "Aida," as originally laid down by Verdi and his collaborators and continued by Conductor Faccio, has during the following decades been badly debased. Arturo Toscanini, who had so often played the first 'cello in the performances of "Aida" under Faccio's leadership, was one of the artists who knew of this tradition by personal experience.

It is but natural that the modern *Aidas*—and this may be said of the singers of other operas as well—should choose different make-ups from those of forty-four years ago, for every epoch looks upon the costumes of by-gone days with different eyes. I still see them before me, those first Italian *Aidas*, nay even most of the present singers of the rôle in Italy, as negresses with woolly hair, thick lips and, from their aversion to painting the arms and bust, in those awful dark brown tights, which would

at every motion throw wrinkles like the skin of an elephant.

The Present-Day "Aidas"

With this change of tradition of our singers, who now try to appear as beautiful as possible, I am heartily in accord. What progress from the caricature of an Ethiopian girl by Teresina Stolz and Marie Wilt—to name but two of the worst—to the gold-browed complexioned, aesthetically perfect make-up of Emma Eames! I shall never forget the droll remark of a full-blooded Yan-

pocket from Verdi, who succeeded so excellently in making his intentions clearly understood?

Verdi as a Stage Manager

Those who had the honor to work with him cannot speak highly enough of his plastic distinctness and clearness, when he played a part for the singer. Occasionally the little old man would play and sing entire scenes before his artists, and it is told, that all those present at a certain rehearsal, when the master showed his first *Othello* (Tamagno) how to cut



No. 1—Giuseppe Verdi, at the Time He Composed "Aida"; No. 2—Mme. Strepponi, Verdi's Second Wife; No. 3—Franco Faccio, Who Conducted the First Performance of "Aida"; No. 4—Antonio Ghislanzoni, Who Is Responsible for the Lyrics of "Aida"

kee during the popular performance of the opera in a Bowery theater. After looking upon beautiful pink-and-white *Amneris*, and then eyeing with contempt the grotesque Italian *Aida*, he burst forth into the exclamation: "That guy *Rhadames* must be blind to jilt that sweet, dainty girl and to fall for that dirty nigger!"

On the other hand, the dramatic conception of the part of *Aida* is only too often entirely wrong. Most of the impersonators give vent to their feelings much too freely and show too little reserve. Mme. Stolz told me repeatedly in Montecatini that the Maestro never ceased to recommend to her outward repose and restraint, explaining that *Aida* had to appear somewhat like Vesuvius with the "snow on its top and the glow beneath." He used to admonish: "People are not blind. *Aida* is a slave, an enemy and as such naturally under suspicion and watched."

Have we progressed since those times? They put their captives into concentration camps nowadays! And, besides, *Aida* is not an energetic, but on the contrary purely a passive character, always moved by others. She would choke her love in tears, and even at the moment, when she seemingly acts independently, that is, when she persuades *Rhadames* to flee, she only acts under the pressure of parental authority.

Most singers treat their part, in the second act, for instance, with great disdain. Verdi could never insist strongly enough that *Aida* should lay stress, through her sad demeanor and her downcast expression, upon her deep abasement during the triumphal march. She, the daughter of a king, is burdened by the fetters of the slave, and she is forced to hand the victor's wreath to the hated rival, who is about to decorate the lover of *Aida* with it, in order to gain his affection for herself.

For a long time we have seen *Rhadames* sink down from the part of the hero, as originally conceived, to that of the purely lyrical lover. It is an unusually effective part, for which it is not necessary to possess a heroic quality of voice, but which may successfully be sung by any tenor "à demi caractère." Heroism on the stage is not expressed by the voice alone. The usual allurements of the Italian tenor—the frozen smile and the upturned eyes—will not suffice for *Rhadames*, who, in the first place, is the hero and only after the lover. What reproaches did the first *Rhadames* in Milan, Fancelli, of whom I spoke in the preceding article of this series, have to

his throat and roll down the steps from *Desdemona's* bed, were frightened in no small degree. They grew anxious for the life of the highly revered old man, however he, then seventy-four years of age, jumped to his feet again, fresh and agile as a weasel, and had the laugh on the over-anxious minds. It must be stated, nevertheless, that at rehearsals he was often very nervous, sometimes even so irritated that everybody longed for the end of the trying hours.

With the two singers of his "Aida," Mesdames Stolz and Waldmann, whom he used to call "le mie due care tedesche" ("My two darling German girls"), he appeared from the start unusually satisfied. Also Pandolfini, the noted baritone, and the great basso, Maini (*High Priest*), brought joy to the master's heart—but alas, Fancelli, Fancelli, dear "Salame d'oro!" Ever and again the wife of the Maestro, the former singer Giuseppina Strepponi, had to intervene and patch up a truce between the wrathful composer and the unhappy tenor, who, pale from excitement, breathed subdued curses against the former in his Florentine dialect.

The "Amonasros" of Other Days

The gravest misconception, however, and for a long time past, has been noted in the character of *Amonasro*. What splendid old lions of the desert the old performers used to be. I still see before me Pandolfini and picturesque Aldighieri in their untamed wildness. The explosive rage at the resistance and the "cowardly" love of the daughter of these old representatives of *Amonasro* held the public in thrall, a happy public, which knew nothing as yet of the horrors of "Salomé" and "Electra." It has, to my regret, become a habit on our operatic stage, to make a sort of black skinned diplomat of this *Amonasro*, who carefully weighs all circumstances and balances them against each other.

Verdi never failed to impress upon the impersonator of this part the roughness of tone and the wild ferociousness of the character. "Don't make an African Cavour or Disraeli of this fellow," were his words, "he is not blind, of course, and the love between his daughter and *Rhadames* remains no secret for him; he does not, however, improve the situation by diplomatic moves, but brawls forth his designs in unbridled brutality. Of all *Amonasro* impersonators I have seen during the last years in New York, Pasquale Amato seems to approach closest to the Verdi recipe.

The crafty *High Priest* is being con-

siderably toned down at the present time in his effects. In Verdi's days he used to be played with a great deal of more energy and power. Likewise, the rôle of a good old *Pharaoh of Egypt* received more attention from the composer, who demanded a singer of considerable vocal quality and noble presence. We have become more modest nowadays. Even upon the messenger of ill fortune, who brings the news of the attack of the Ethiopians, Verdi wanted to bestow particular attention. In his conversations with Faccio he insisted repeatedly that he felt sorry not to have entrusted the few bars of the *Messenger* to a baritone, "for a tenorino very often creates a ludicrous impression, and the meaning of that scene is truly serious."

A further deviation from the "Aida" tradition is to be noted in the ballet, which as a rule is given in a spirit too modern and coquettish so far as costuming and movement are concerned, and too little in keeping with the character of the music. Above all, the ballet of the little Moorish slaves, which is full of humorous possibilities about which nobody seems to care, is entirely misinterpreted.

But, after all, what do those short-

comings signify, compared to the everlasting charms of this immortal score, that rises victorious whenever it is played? Even if the steam roller of routine and of years has come over it, those grand melodies, that romance of the Lotus flower, and the dramatic power of those scenes always rise up again, all as it were, in new beauty.

Not even in the Bowery theaters, where *Pharaoh* looks like the King of Hearts in a pack of cards, where *Aida* leaves her chocolate paint on the hands and face of *Rhadames*, where four *Priests* represent the whole clergy of Old Egypt, and *Rhadames* commands an army of six, not even there it has been possible to kill the effect of "Aida." Very often we are too free with the word "immortal" in speaking of works of art—but to what opera of the Italian school may this distinction be applied, if not to "Aida"?

Laura Littlefield, Boston Soprano, in Attractive Recital

BROCKTON, MASS., Feb. 5.—Laura Littlefield, the Boston soprano, appeared here in a song recital on Jan. 28, before the Fortnightly Club. Gertrude Belcher was her accompanist. Mrs. Littlefield arranged her program attractively in groups of old English, old German and French, modern English and children's songs, and for her artistic delivery of them was heartily applauded. For the older songs, she prefaced her singing with remarks explaining the history of the compositions, or translating the theme of the song. Her charming personality, in addition to the beautiful quality of her clear soprano voice, made her performance eminently pleasing.

Julie Rive-King Soloist with Warren (Pa.) Philomel Club

WARREN, PA., Feb. 5.—Julie Rive-King, pianist, of Chicago, appeared here in a delightful program on Wednesday, Jan. 19, when she was the guest of the Philomel Club, which celebrated its twenty-fifth anniversary. The program and luncheon was given at the Woman's Club, and Mme. Rive-King was heard in Beethoven, Liszt and Chopin compositions, giving as encores her arrangement of "Tales from Vienna Woods," dedicated to Rafael Joseffy, and the Liszt "Tarantelle."

The Josef Hoffman concert, which was to have been given in Albany under the direction of Ben Franklin, Feb. 14, has been postponed to Feb. 23.

THUEL Burnham's TOUR



Chicago Recital
Fine Arts Theater
January 23

Herman Devries in Chicago
Evening American:

It was a pleasure to listen to the delightful, clean, suave and intelligent playing of Thuel Burnham, pianist, of international experience, at the Fine Arts Theater.

He played an interesting program interestingly, and in the numbers I heard, made me rejoice in the sincerity of his musicianship, his reverential treatment of the instrument upon which he played, as well as in the fine, pure tone he drew from it. Here was no "massacring of the innocents!" The piano must have been grateful, for it responded with mellow sympathy.

Mr. Burnham played the Mozart Pastoral exquisitely and the Beethoven sonata opus 27, No. 2, with a variety of tone, touch and atmosphere which made the well-known work a thing of new beauty.

Mr. Stock would prove his good judgment by securing Mr. Burnham for next season.

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STRONG PROGRAMS IN WEEK OF SYRACUSE MUSIC

Concerts by Fine Arts College and Musical Clubs—Anita Rio and James Harrod in Recital

SYRACUSE, N. Y., Feb. 2.—The public recital, given monthly by the College of Fine Arts, brought out several students of marked talent, including Fannie Helner, pianist, a pupil of Dr. Frey, and Elizabeth Smith, soprano, pupil of Laura Van Kuran, who possesses a beautifully clear voice. Others on the program were Lydia Hinkel and Earl Stout, pupils of Dr. Frey, and Matilda Saunders, pupil of Mr. Ormsby.

The Music Festival Association has definitely engaged Frieda Hempel for its first concert. Harold Bauer and Ossip Gabrilowitsch will appear, together with the Philadelphia Orchestra at one of the other concerts.

The Salon Musical Club was honored this week by one of its members, Mrs. Edward N. Trump, who presented Gladys North, violinist, and Lillian Littleholes, 'cellist, of New York, in a complimentary recital, assisted by Marjorie Trump, pianist. It was one of the most delightful programs of the season.

Anita Rio, soprano, who has many ardent admirers here, and James Harrod, tenor, who had not been heard here before, gave an interesting recital Thursday evening at the Onondaga, under the local management of Tom Ward. Mme. Rio was effective in the "Mother Goose" songs by Arthur E. Johnstone. Mr. Harrod's voice was heard to good advantage in Lalo's "Aubade" and a group of English songs.

The Morning Musicales program this week was the best of the season, as it introduced some of the best talent of Syracuse. Frank Ormsby, tenor, was heard there for the first time and received an ovation. After his second group he responded to two encores. Others appearing were Cordelia Janaris, a gifted young soprano; Mrs. Louis Stalz, who possesses a voice of rare beauty, as well as unusual talent, and Madeleine Marshall, a young piano student, who gives much promise.

L. V. K.

MUSIC LECTURE AT SING SING

Mme. Fletcher-Copp Interests Prisoners in Future of the Art

BOSTON, Feb. 1.—Evelyn Fletcher-Copp, the founder of the Fletcher Music Method, recently gave a lecture before 1500 prisoners at Sing Sing prison.

"My subject," said Mrs. Copp, "was 'What Music Will Mean to Americans in the Future.' The men evidently saw many points that appealed to them. One is impressed with this spirit of hopefulness—thanks to the methods of Thomas Mott Osborne—the moment one gets inside the building."

It is a question if ever before any prison has been invaded by a musician lecturing on the real function of music to humanity.

Mrs. Copp has also recently visited Washington, D. C., where she has given three well attended and successful lectures on the Fletcher Method of Music with children.

W. H. L.

Mabel Riegelman Invited to Open New Mexico Opera House

Mabel Riegelman, the gifted young American soprano, who is on a concert tour in the Central West, has received a request from Clayton, N. M., to arrange a date for the opening of the new opera house there. Miss Riegelman was the guest of honor on Jan. 28 at a "Riegelman Day," given by the Ladies' Club of Amarillo, Tex. She addressed the club upon the subject, "Opera in English." Miss Riegelman is now booking the season of concerts which she will sing, in addition to her operatic work during the season of 1916-17.

Lecture on Sight-Reading

Tali Esen Morgan, director of music at Ocean Grove, will give a free lecture on "How to Read Music at Sight" at Grace Methodist Episcopal Church, between Amsterdam and Columbus Avenues, New York, Tuesday evening, Feb. 8, at 8 o'clock.

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Phila. Eve. Ledger

Contralto wins unanimous praise from press and public in Philadelphia recital, January 31, 1916.

W. R. MURPHY—EVENING LEDGER

Regina Hassler-Fox gave a recital under the competent local direction of Helen Pulaski Innes last night in Witherspoon Hall. An encouragingly large audience, which made one recall the time when recitals of merit were assured of local patronage, heard the contralto sing a variedly representative program which traversed the old Italian of Rossi in "Ah Rendimi" ("Mitrane," 1689); the German romanticist, now of the classics of time though not of form; a French group of idyllic and sentimental pieces and a brace of lyrics, set to music by American composers, which fared well in comparison with what is being done by contemporaries on the Continent.

Several factors combined to make the recital one of the most enjoyable of the individual musical affairs of the winter. The collective enthusiasm generated by the mere presence of numbers was responsible for an attitude of warm reciprocity between singer and audience. Mutually reactive, too, was the recital-giver's cordial intimacy with her hearers.

Translations were hardly needed, for so clear was Mme. Hassler-Fox's syllabic enunciation and so clarifying the cadence of the phrases as she vocalized the Italian, French, German and English text that words singly and in combination fell intelligibly upon the ear.

But Mme. Hassler-Fox can do more than pronounce to music; she can sing, in all the term connotes. She can sustain the legato line with lovely effect; she can declaim dramatically; she can italicize a point with a sharp and effective staccato; she can color her tones with romance, sentiment, pathos or just simple beauty, and she can do that most musical thing—she can recreate out of an abundant comedy spirit such humor as Brahms put in his nether Rhenish folk song, "Vergebliches Ständchen." Her voice is an organ of genuine contralto quality, velvety in texture with a rich pile and luscious lustre, and she uses it with intelligent knowledge.

The Rossi number had quite the grand operatic sense and the minor but tense drama of the ballad was in Schumann's "Waldesgespräch." Panizza's poignant setting of Verlaine's bitter-sweet "D'une Prison" was piercingly pathetic in its depiction of errant youth, while something of the same effect pervades Paladilhe's melodizing of Corneille's "Psyche." James H. Rogers' setting of two Omar quatrains and Homer Bartlett's of "Tell Me, Where is Fancy Bred" were a credit to American composition.

W. C. CAWLEY—THE PRESS

It is possible to call to mind but a very few contraltos who could have so thoroughly charmed an audience as did Regina Hassler-Fox. Mme. Fox possesses a most pleasing personality, which wins her audience even before they have a chance to judge of her art. When she sings nothing more is left to be desired, for she not only possesses a voice that is finely toned in its entire register but it is backed by that intelligence which tends to true art. It is the intellectual quality that makes the most firm impression, for she sings with all her soul and with a true insight into everything she attempts.

Mme. Fox's program was varied, but whether it was in the French, the German or the English section, every song was given its proper worth. The dramatic numbers were rendered with a force and fire that made them convincing. The sentimental songs breathed with the proper spirit. The dainty little numbers, as for instance, Brahms' "Vergebliches Ständchen," were tantalizing in the singer's interpretation. Each song was given its full import, and for that reason the audience applauded after each number, and the singer was gracious in her response.

A feature of the singer's work especially commendable is the clear enunciation in all the songs, the audience not missing one word. Tchaikowsky's "Farewell, Ye Hills," which was the most exacting of all her songs, showed the power as well as the brilliancy of her voice. Altogether it was one of the most artistic recitals given in Philadelphia this winter.

GEORGE ROGERS—THE INQUIRER

Mme. Hassler-Fox possesses a beautiful voice whose volume is ample, whose range is extensive and whose quality is singularly sympathetic, which has been exceptionally well developed and which she employs with consummate skill and with a high order of intelligence. Every number of the interesting, varied and comprehensive programme was delivered in a manner that eloquently illuminated its contents and impressively communicated its full significance. The difficult art of lieder singing was admirably exemplified in her recital.

F. L. WALDO—PUBLIC LEDGER

The contralto disclosed the versatility of her method and the variety of her training in a program of songs in four languages. Madame Hassler-Fox gave much pleasure to her attentive and cordially appreciative hearers. In place of prodigious tone-power there is an intelligent understanding of the emotional content of her well-chosen songs. The quality of the voice is agreeable, and accent and shading are thoughtfully placed.

H. J. FERRIS—EVENING TELEGRAM

It was evident that Madame Hassler-Fox needed no other means of assuring herself of a hearing than those provided by a warm, richly-colored voice and a well-perfected method.

AGNES G. HOGAN—THE RECORD

A warm welcome awaited Regina Hassler-Fox, the hall being crowded. The program was one of unusual interest, embracing some of the best songs in German and French song-lore, as well as charming English lyrics. Mme. Hassler-Fox was especially enjoyed in the German songs and in the English group, which was musically very interesting as well as admirably suited to her voice and style.

ARTHUR L. TUBBS—EVENING BULLETIN

Her tones are of melodious quality, and she sang expressively, while the audience so much enjoyed her singing of "Tell Me, Where is Fancy Bred?" by Homer Bartlett, and the Scotch ballad, "Hame to the Highlands," by Howard C. Gilmour, that both were repeated. The voice has the true contralto quality. Mme. Hassler-Fox was recalled to give extra songs in response to cordial applause.

Personal Representatives:

Emma L. Trapper, 105 W. 40th St., N. Y.
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Great National Conservatory America's Need in Music, Declares Eddy Brown

"A Crime," Says the Violinist, "For American Students to Spend Their Time and Money with Second-Rate European Teachers, When There Are So Many First-Rate Instructors at Home"

EDDY BROWN, the remarkable young violinist, who has recently returned to the country of his birth after twelve years of study in Europe, had some interesting things to say to MUSICAL AMERICA's interviewer about his career and present conditions in music abroad. The young artist (he is only twenty) had just finished a hard day's routine of practice when the writer called, but he did not appear to be at all fatigued. His parents, who have traveled with him and staked much upon his success, assisted him now and then in recalling a name or a date in the conversation that followed.

"I suppose you would like to know about my career," he began. "I was born in Chicago and developed a fondness and an aptitude for the violin at such an early age that I was ready to give a concert in public when I was only six. At eight my parents took me to Buda-Pesth to study. At eleven I had completed the conservatory course and won first prize for violin playing, performing the Tchaikovsky Concerto under Hubay, the great Hungarian master, who was my teacher. When I had finished the Concerto, Popper, the celebrated 'cellist, was so enthusiastic that he kissed both Hubay and myself and called us 'his children.' In 1909 I went to London, where I met Leopold Auer, with whom I went to Russia to study. Of course, Auer needs no introduction to the American musical public. His name has become associated with the foremost living violin virtuosi."

Eddy Brown went on to tell of his Berlin engagements—he played to capacity houses in that city even in war time—of his concerts under Nikisch and other celebrated conductors. His European criticisms were of the most flattering kind and spared the young violinist the embarrassment of talking at greater length about himself. Those who know him well will tell you that he is an excellent listener, but that he seldom takes the initiative in a conversation. He is naive at times, especially when he is seeking information. He related how the captain of the ship on which he returned would flee whenever he saw him approaching, for the captain knew that he would have to answer a volley of questions about the mechanism of the ship and kindred matters. Perhaps the real explanation of Eddy Brown's reticence may be found in the fact that he has been so busy developing the amazing technique that dazzles his hearers, that he has had time for little else.

A True American

It is interesting to note that, despite Eddy Brown's long residence in Europe, he has lost none of his American patriotism nor has he subscribed to false European standards. In speaking of study here and abroad he said, "If it had not been for my studies with Hubay and Auer, whom I consider the two greatest living masters of the violin, there would have been little point to my going abroad. It is really a crime for American students to spend their time and money with second-rate European teach-



—© Bain News Service

Eddy Brown, the Young American Violinist, Who Has Just Begun His First Tour of His Own Country After Notable Successes Abroad

ers, when we consider that there are so many first-rate instructors right here in our midst. A foreign name seems to cast a magic spell over the American and he is caught in the trap. It is really inexplicable.

"I have noticed that many American students are studying with American teachers in Europe. The American is certainly gaining in prominence and respect in musical communities abroad and very often he is appreciated more in Europe than he could be in America. If Americans would give up the silly idea of demanding of an artist that he have a foreign-sounding name and that he complete his musical education abroad, fewer Americans would be compelled to adopt the unpatriotic device of changing their names for professional purposes and still worse of even denying that they were born in this country. When all this hypocrisy has been done away with, there is no doubt that the musical atmosphere will become very much clearer." Eddy Brown has not changed his own name and is proud that he is an American. So much for putting his own theories into practice!

National Conservatory Needed

"There is really one important institution lacking in this country," he went on to say. "That is a national conservatory where the services of the finest teachers in America should be enlisted. A person completing the course at a school such as this would have a recognized standing in the musical world. Everyone would soon know the personnel of such a conservatory and it would not be necessary to say that you had studied with such and such a person. If you could say that you had completed such and such a course, your standing

Graduate of Such an Institution, with Services of Finest Teachers in the Country Engaged, Would Have a Recognized Standing in His Art—"Highly Essential That Music Be Put Upon a National Basis"

would be assured. In Europe almost every well known master teaches at a particular conservatory. It is highly essential that music be put upon a national basis in America as well."

Speaking of Europe again, Eddy Brown said: "Reports that musical activities are suffering because of the war are greatly exaggerated. With the exception of some places where women are taking the places of men in the orchestras, things are moving as usual. Large audiences greeted me last year and the year before, and enthusiasm ran as high as under normal conditions. Of course, I admit that things are disturbed more in some cities than in others and I am not at all sorry to return to a land of peace, even though our over-cautious customs officials did threaten to confiscate my violins when I landed."

In closing, Eddy Brown remarked that his laurels had better rest upon his violin playing than upon his powers as a conversationalist. Be that as it may, an interview is merely a "sidelight." Let those who want the "real light" seek it in the concert hall when Eddy Brown is giving a recital. Eddy Brown likes America, and judging by his first few appearances, America will welcome her native son back into her fold.

HARRY BIRNBAUM.

WHEELING'S ARTIST FAVORITES

Expensive Stars on "Request List" in West Virginia City

WHEELING, W. VA., Jan. 28.—In an announcement in the program for the Elman recital, which was the thirteenth in the series of the University club concerts being held in this city, a request was made for their patrons to suggest the artists in whom they were interested. So far there have been seventy-seven artists and organizations requested.

On Jan. 28 the voting was as follows: John McCormack, 93; Pasquale Amato, 80; Geraldine Farrar, 78; Alma Gluck, 67; Fritz Kreisler, 57; Pablo Casals, 56; Elena Gerhardt, 44; Louise Homer, 43; Efrem Zimbalist, 43; Boston Symphony, 43; Philadelphia Orchestra, 37; Maud Powell, 37; Marcel Journet, 34; Titta Ruffo, 32; Frieda Hempel, 30; Margarete Ober, 28; Christine Miller, 27; Cincinnati Orchestra, 27; Chicago Orchestra, 27; Russian Orchestra, 25; Mischa Elman, 24; Paul Reimers, 21; Percy Grainger, 21; Oscar Seagle, 20; Emilio DeGorza, 20.

Musical Art Club Membership Making Rapid Gains

A membership of more than 200, by an organization that has recently completed its first half year of life, is the record of the Musical Art Club, Dr. Adolph N. Lyons, president. The purpose of the club is two-fold—to promote good music at popular prices and to establish friendly relationship between musicians and non-musicians. Vladimir Dubinsky is chairman of the music committee, and many well-known musicians are serving on the different committees.

Kreisler's Art Charms Roanoke Audience

ROANOKE, VA., Jan. 22.—The second of the series of four artists' concerts which the Thursday Morning Music Club is conducting this winter was held last evening in the Academy of Music. Fritz Kreisler was the artist. Never before in the history of Roanoke has an artist scored such signal triumph as did this wonderful violinist, who played to the largest and most brilliant audience that ever attended a musical event in this city. The violinist was most generous

and obliging in his response to encores and the audience was reluctant to leave when the last encore was played. The next artist concert will be given on Feb. 22 by May Peterson, soprano.

NASHUA CHOIR CONCERT

"Stabat Mater" Sung in First Program of MacDowell's

NASHUA, N. H., Jan. 31.—The first concert of the MacDowell Choir's season took place at the City Hall on Thursday, Jan. 27, when Rossini's "Stabat Mater" was presented, the choir being assisted by the Boston Festival Orchestra, John W. Crowley, concertmaster.

The soloists were Geneva Jefferds, soprano; Lusinn Barakian, mezzo-soprano; J. Garfield Stone, tenor, and Frederick Hugdy, bass. Mrs. Anna Melendy Sanderson was accompanist, and Eusebius G. Hood, the able conductor of the MacDowell Choir.

The second part of the program included the "Hallelujah Chorus" from the "Messiah," sung by the choir, song groups by Miss Barakian and Miss Jefferds, the "Flower Song" from "Carmen," by Mr. Stone, and the "Anacreon" Overture by the orchestra.

LOWELL CHORUS IN "MESSIAH"

Notable Presentation of Oratorio by Society

LOWELL, MASS., Jan. 31.—The finest performance in which the Lowell Choral Society has appeared took place at Keith's Theater on Tuesday evening, Jan. 25, when, under the inspiring direction of Conductor Eusebius G. Hood Handel's "Messiah" was sung.

The Choral Society was assisted by the Boston Festival Orchestra, and the soloists were Anita Rio, soprano; Alma Beck, contralto; William Wheeler, tenor, and Wilfred Glenn, bass. The beautiful music of the oratorio was sung with intelligence and feeling and with an elasticity that lifted it to a performance instinct with life and vigor.

With the exception of Mme. Rio all the soloists were new to Nashua audiences, and it is doubtful if there has been heard here a quartet of singers who displayed greater merit in the observation of oratorical traditions. The orchestra gave good instrumental support and played very expressively the "Pastoral" Symphony.

Eugene Cowles Quartet Sings in Brooklyn Musicales

The Eugene Cowles Quartet was a highly successful feature of a musicale and dinner held at the Hamilton Club, Brooklyn, on Jan. 27. Roy W. Steele, Horatio Rensch, George A. Fleming and Eugene Cowles showed their worth individually and collectively. Louis R. Dressler, well-known organist and composer, accompanied the singers. Mr. Cowles in the "Armorer's Song" from "Robin Hood" awakened comic opera recollections. Mr. Steele sang "I'll Sing Thee Songs of Araby" and Mr. Fleming, "On the Road to Mandalay." Oley Speaks' big success. The quartet was heard in Buck's "In Absence," Bullard's "Winter Song," Dvorak's "Mammy's Lullaby" and "Blue Bells of Scotland."

G. C. T.

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THROUGH CHICAGO OPERA-GLASSES

Emmy Destinn Viewed as a Disciple of Walton—Pavlova Sees Herself in Moving Pictures—
Melba Declares the English-Speaking World Produces the Best Singers—Conchita
Supervia's Predilection for Elephants and Dora De Philippe's for Noodle Soup

Bureau of Musical America,
624 Michigan Avenue,
Chicago, Feb. 1, 1916.

EMMY DESTINN takes great delight in fishing. Her chief care before she left Chicago last Monday to tour the Pacific Coast in concert was to find out where the best fishing was.

"When you get to Portland and Puget Sound you will find splendid trout fishing in the streams," she was told. "The fish are fine-grained and very tasty."

"All I want is to pull them out," she admitted. "I don't care much how they taste, but it's the fun of catching them that I like."

Mme. Destinn was asked whether the American people are as universally fond of music as the Europeans.

"More so," she replied. "The Europeans are so critical—they think they know all about music and so they are always looking for something to criticize. American audiences have more soul and their musical feeling is deeper than that of Europeans."

The noted Bohemian soprano, who is now a naturalized American, said she preferred the Slavic songs, "especially the *lieder* of Tchaikowsky, Smetana and Dvorak," to the songs of other nations.

Mme. Destinn begins her tour of the Pacific Coast at Los Angeles, Feb. 8, and will finish it at Spokane, Feb. 28. She will sing two concerts in Los Angeles, two in San Francisco and one each in Portland, Seattle, Tacoma and Spokane. She will appear in concert in New Orleans, March 4, and from there will go to Havana. She plans to spend the spring and part of the summer at Castle Straz, her Bohemian home. She will tour the United States in concert next

autumn under the management of Charles L. Wagner, John McCormack's manager.

ANNA PAVLOVA made a hurried trip from Toledo to Chicago Sunday especially to see herself in her first moving picture drama, "The Dumb Girl of Portici," which is a photo-play version of Auber's opera, "Masaniello" ("Muta di Portici"). She left her opera company in Toledo Sunday morning, arrived in Chicago at four in the afternoon and saw a private exhibition of the film-drama. At midnight she left for Cincinnati to rejoin her opera and ballet company.

Mme. Pavlova was as excited as a school-girl at graduation, for she never before had seen herself on the screen. "It seems so strange to see myself dancing while I am sitting watching myself do it," she exclaimed. She kept up a staccato fire of comments on the photo-play, now in Russian, now in English; she stopped the film several times to make suggestions as to changes in the orchestra's tempo, she ran down to the orchestra pit and back to the operator's room. Once she extended her arms and whirled around in the same dance which was being reproduced on the screen, and as she danced she hummed the melody of the accompaniment to show her orchestral conductor, Adolph Schmid, the time in which it should be played.

"I AM heartbroken over the Great War. I have lost nearly all my men friends, and those who are left are blind or seriously crippled. One dear relative was brought back from the Gallipoli Peninsula insane. The Dardanelles, which they so bravely set out to capture, has become their grave. I am heartbroken over it all. There is nothing left me but my art." Thus did Mme. Nellie Melba express her grief over the war, while she was in Chicago this week

to confer with her manager, Charles A. Ellis.

I turned the subject to the production of opera in English, which drew enthusiastic approval from the great Australian soprano.

"I don't see any reason why opera could not be given in English," she said. "If you go to Paris you sing in French; in Italy you sing the French and German operas in Italian; but when you come here you are forced to sing in a foreign tongue. English is a beautiful language when it is rightly enunciated, although it is widely misused and mispronounced."

"The English-speaking world has the best singers. One finds occasionally a great German singer, a great French or Italian tenor or bass, but by far the greatest number of good singers are native to the English language. Yet when they are in their own country they have to sing in a language which is not their own."

I told the diva that Chicago had greatly missed her since she sang "Traviata" early in the season.

"Did Italian opera succeed well in Chicago this year?" she asked me.

"Not as well as expected," I told her. "We missed Titta Ruffo, and we had to call in visiting stars like yourself, Emmy Destinn, Antonio Scotti, John McCormack and Nicola Zerola to give distinction to the cast. The Italian singing contingent of the resident company was weak, with some notable exceptions, such as Frances Ingram and Geraldine Farrar. German opera, however, made an unprecedented success, and ovations were scored in French opera, which was sung by such singers as Muratore, Dalmore, Maguenat, Journet and Mme. Kousnezoff."

"How was Mme. Edvina received?" asked Mme. Melba.

"Splendidly," I replied. "Chicago was more than pleased with her. She received an ovation."

"I am so glad," said Mme. Melba warmly. "I was sure that she would make a big success."

Mme. Melba will tour the United States in concert next season and will again appear in opera.

THE departure of the opera stars from Chicago last week found Conchita Supervia, the Spanish soprano, who sang the title rôles in "Mignon" and "Carmen" this season, ruefully facing the prospect of dismantling her Christmas tree, which was covered with elephants. Ivory elephants, wooden elephants, bronze elephants, cooky and candy elephants, an elephant of vegetables, elephants large and small, hung on the four feet of Christmas tree in her room in the Congress Hotel.

"Where in the world did you get them all?" I asked in astonishment.

"Oh," the twenty-year-old prima donna replied, "the elephant is my lucky animal, so all my friends sent me elephants for Christmas."

NOODLE soup may be spurned by singers ordinarily, but it was Dora De Philippe's idea of heaven when she lay ill in the Congress Hotel in Chicago after the opera season closed. The little soprano, who created the rôle of *Butterfly* in this country while she was with Henry W. Savage's company, telephoned to Mrs. Bohumir Kryl that she knew she would get well if only she could taste some of Mrs. Kryl's noodle soup. So the wife of the cornetist and orchestra leader made some noodle soup as only she can make it, and sent it to Mme. De Philippe, with immediately beneficial results.

FARNSWORTH WRIGHT.

Deserves the Greatest Encouragement
To the Editor of MUSICAL AMERICA:

Permit me to renew my subscription for your most enlightening publication. I simply cannot do without it.

I also wish to tender my respects to Mr. John C. Freund, for whom I have learned to cherish the highest regard. Mr. Freund deserves the greatest encouragement for his wonderful interest in American music, and I state, as I have stated before, may his work live long. I know it will.

Very cordially,
CHARLES F. HANSEN,
Organist, Second Presbyterian Church,
Indianapolis, Ind., Jan. 26, 1916.

FLORENCE MACBETH

SUCCESS IN CONCERT AND OPERA

"FAULTLESS PEARLY COLORATURA TECHNIQUE"

Herman Devries in *Chicago American*, Jan. 7, 1916

Edward C. Moore, in *Chicago Journal*, Friday, January 7, 1916.

For the first time of the season Florence Macbeth appeared in an operatic cast last night which was worthy of the music she had to sing, and consequently worthy of her. She came as the new Philine in "Mignon," and fitted into the rôle quite as well as any of the others fitted into theirs. "Mignon" is one of the few operas of the current season at the Auditorium where all the artists, from the most important down to the least, perform their parts with fine manner, consequently Miss Macbeth found herself in agreeable company.

It is a pleasure to make a record of her appearance because of the pleasure she gave to her auditors. Her voice is not one to cause thrills because of its loud, high tones. It is of about medium volume, but it is of lovely quality, flexible, supple and true to the pitch. With this endowment of nature and training, everything she had to sing possessed charm. Her voice was well suited to the gentle, tuneful music of the opera. The famous "Polonaise" was less a thing of vocal fireworks than graceful curves, and it was restful and calming to hear it sung for once in this manner.

Herman Devries, in *Chicago Evening American*, January 7, 1916.

The rôle of Philine permitted Florence Macbeth to reap a few more encomiums for her faultless, pearly coloratura technique. She gave her Lucia and Gilda a sister triumph to keep them company in the records of her 1916 season. She was very successful.

Eric De Lamar, in *Chicago Tribune*, Friday, January 7, 1916.

"MIGNON" SPELLS JOY FOR OPERA GOERS

Florence Macbeth sang the rôle of Philine with the clear, flexible tone which distinguishes her interpretations, and the "Polonaise" was a satisfying presentation. Miss Macbeth has gained greatly in authority since her debut of a couple of seasons ago.



James Whittaker, in *Chicago Examiner*, Friday, January 7, 1916.

Florence Macbeth took Alice Verlet's place in the cast. Like all good coloraturists, Macbeth pen and ink her sketchy characterization precisely. Her intonation is so exact that one would think that there were stops in her throat and that she was playing her voice as a skillful flutist plays his instrument.

Stanley K. Faye, in *The Daily News*, Friday, January 7, 1916.

In the polonaise the rippling, flashing melody of "Je suis Titania," Miss Macbeth has merely to stand still and sing, and she did this splendidly with the strange warmth of voice that remains even in the utmost attenuations high in alt.

C. T. E., in *Pittsburgh Dispatch*, January 10, 1916.

DIVA SURPRISES
Music Lovers Not Fully Prepared for Fine Recital by Florence Macbeth.

The Tuesday Musical Club departed from its regular custom of afternoon recitals yesterday and presented Florence Macbeth, the young coloratura soprano of the Chicago Grand Opera Company, in an evening recital in Soldiers' Memorial Hall. Something of Miss Macbeth's reputation had preceded her; but, for once, advance notices had erred on the side of reticence, and for the charm of the singer herself we were as little prepared as for her remarkable singing; her delightful artistry of production, control and phrasing. Her voice is delightfully pure and fresh with much volume and warmth. The range is unusual in that it does not have any weak places. It is no less flexible, whether at the dizziest top of the scale or in the mezzo voice. As an artist her place is with the highest, and some day, perhaps (for Miss Macbeth is still very young), it will be with those coloratura singers of whom Patti is still the happiest memory.

In the fascinating staccato music of "Je suis Titania," from Thomas' "Mignon," with which she opened her program, her voice exhibited a kind of vibrant, birdlike quality that was very lovely. Her numbers following the "Mignon" aria were two old French songs by Weckerlin: "Tes Yeux," by Rabey; "Villanelle," by Dell'Acqua; "Caro Nome," from Verdi's "Rigoletto"; "Vögelin" and "Mutter, Oh Sing Mich Zur Ruh," by Franz; "Frühlingslied," by Mendelssohn; a group of English songs by Bishop, Munro, La Forge, Bauer and Phillips, and aria, "Où Voce," by Bellini, which closed the program.

The songs in German and English were all given with the best and strongest values.

ADDRESS:—430 WEST 116th STREET, NEW YORK

MUSICAL OPPORTUNITY FOR SCHENECTADY PUPILS

Six Hundred Students Take Advantage of After-School Violin Classes Started This Year by Supervisor of Music—Special Classes in Musical Appreciation Awaken Much Interest—School Children's Music Festival Will Be Given in May



The High School Orchestra of Schenectady, N. Y., with Inez Field Damon, Conductor

SCHENECTADY, N. Y., Jan. 19.—Public school music in Schenectady is evolving along some new lines, introduced this year by Inez Field Damon, director of music, and which promise to give excellent results. Among Miss Damon's plans are a public school music festival, to be held during May; after-school violin classes, similar to those of the New York schools, with children grouped in classes of twenty pupils each, meeting after school in designated centers to receive class instruction in violin playing, and a course in musical appreciation, open at a nominal sum to all who wish guidance in the art of listening to music.

The music festival will be grouped as follows: On May 3 a program including a demonstration of sight seeing methods, given by children from Grades One to Six, inclusive; on May 5, a chorus of five hundred children from Grades Seven and Eight, assisted by the High School Orchestra, in a program including the cantata, "Fairies Festival," by Seymour Smith. Several hundred children from the after-school violin classes will also make their first appearance. "Martha" will be given in concert form on May 6, by a High School chorus of 250 voices, assisted by the High School Orchestra and a quartet of artists from New York.

Music Credits Plan

The plan for crediting outside study in music under private instruction is as follows:

A pupil of Schenectady High School who is taking regular instruction in music, voice, pianoforte, organ or some instrument of the symphonic orchestra—by complying with the following conditions may secure credit from the school for work done. Such credit will be entered upon the school records and will be counted regularly toward graduation.

There must be an application from the parent or guardian requesting the recognition of such instruction and agreeing to the conditions stated below.

There must accompany this application a recommendation from the private teacher giving such details as to present musical status of pupil as are called for, and agreeing to furnish such information regarding the proficiency of the pupil and the character of the work as shall be necessary for purposes of examination and record.

The pupil must present himself for examination before an examining committee consisting of the Supervisor of Music in the High School and one of her assistants and one recognized music teacher to be recommended by the Principal of the High School and approved by the Supervisor of Music in the Public Schools and the Superintendent of Schools.

High School Course

Upon the fulfillment of the following conditions music will be credited as a regular study in the High School course.

To be accepted, a student must take not less than two half-hour lessons or one full-hour lesson a week.

He must practise six full hours each week.

The music lessons must be taken during the entire school term for which credit is desired.

If lessons or practice are lost they must

be made up before the end of the semester for which credit is desired.

In furtherance of work in musical appreciation in the High School the teacher of music from time to time may call upon students for ensemble or solo performance as approved by the private teacher.

Pupils to gain credits must pass an examination at the beginning and the end of the course.

Credits—Three and one-half credits will be given for full year's work.

This plan is working well.

Outline of Reports

The teachers' recommendation must include details as to the pupil's previous study (time, compositions, etc.) and as to his attainment in technical work and in sight reading.

The teachers' reports are to be made to the principal at the end of each school term upon blank forms furnished by the school. These reports must cover the following points:

Number of lessons taken.
Average number of hours of practice a week.

Technical progress made by the pupil since the preceding report. A detailed statement is desirable.

List of compositions studied by the pupil, with remarks concerning the scope and quality of the work done on each composition.

A mark on the plan used in the Schenectady High School, showing the teacher's estimate of the standing to date of the pupil. The mark will be entered upon the pupil's advisory reports. The marks are: E—Excellent, G—Good, M—Medium, P—Poor, F—Failure, I—Incomplete. The semester mark will be entered after and as a result of the examination.

The teachers' reports are to be delivered in duplicate, one signed, the other unsigned.

Chorus practice: Every pupil entering the Schenectady High School is required to attend the chorus weekly until he graduates.

A glee club will be organized with not fewer than fifteen members. Members must (1) pass an examination in voice and musical ability, (2) attend one ninety minute or two forty-five minute rehearsals weekly, (3) sing at any entertainment given by the school authorities when requested. One credit will be given for one year's work. Four counts will be given for four years' work.

A High School pupil playing any instrument of the symphony orchestra may play in the High School orchestra as one of his regular studies. Members of the orchestra must (1) take one thirty minute lesson weekly from some approved private instructor, for the forty weeks of the school year, (2) attend one two-hour or three forty-five minute rehearsals weekly, (3) play at any entertainment given by the school authorities when requested. Two credits will be given for one year's work. Eight credits will be given for four years' work.

Pupils joining the after-school violin classes must be seven years or older, and must be provided with their own outfit. For the benefit of those not already equipped arrangements are made to secure violins from the same firm that supplies them to the New York school children, at a very low figure. Aside from the outfit, the cost is only fifteen cents a lesson. Application blanks were

distributed to parents at the beginning of the school year, explaining this plan, with the result that now about six hundred children are taking the violin lessons.

Members of the class in musical appreciation meet each Thursday evening in the High School Auditorium. Through the use of voice, piano and Victrola, the various forms of music are studied, with explanatory data of biography and history. The expense is limited to the cost of one textbook, and twenty-five cents a lesson.

High School Orchestra

The Schenectady High School Orchestra was organized five years ago, when Miss Damon first took the direction of music. It was then a freshman organization, but now includes members of all classes. The members are allowed two credits toward graduation for taking part in its activities. Officers of the orchestra are: President, Lawrence Emmons; vice-president, George Bee; secretary, Stuart McMillan; treasurer, Clarence Greenough; librarians, Bentley Frederick and Earl Terwilliger. Miss Damon is assisted in the school music work by Miss Annie Johnston and Miss Evelyn M. Warren.

Reviewing the musical situation in the Schenectady schools, Miss Damon said recently:

"The high school orchestra gives a musically developed student the opportunity to develop efficiency along musical lines, just as the laboratories, the shops and the debating clubs give similar opportunities along other lines. With money made at concerts, the orchestra has bought and presented to the high school several instruments. These are loaned to the students who are studying those particular lines. The orchestra plays classical music, rather than the popular 'rags,' of the day, which are forgotten to-morrow.

"The children in the grades receive marks in music regularly as in their other subjects. In the fourth and fifth grades two part singing is done; in the sixth and seventh, three part; in the eighth, three and four part. Among the numbers being studied by the upper grade children, at the present time, are selections from Schubert, Schumann, Mozart and some of the best hymns and operas.

"The plan of violin instruction in the schools is not expected to make musicians, but it is expected that artists will be discovered, and many of the children provided with a wholesome and uplifting interest, which has hitherto been inaccessible to them.

"In the high school, this year for the first time, credits toward graduation are awarded for outside study with private teachers in voice, pianoforte, or any instrument of the symphony orchestra. This enables musically talented pupils to graduate from the high school and at the same time to devote the necessary amount of time to outside music."

Miss Damon is the author of a new text book, "Primary Elements of Music," which is now in the hands of the pub-

lishers, A. S. Barnes & Company of New York.

Writing recently in the *News Letter* of Northampton, Mass., Miss Damon sketched her experience with High School orchestras, saying, in part:

"Our orchestra consists of twenty-two members, six first violins, five second violins, one viola, two cellos, one double bass, two cornets, one trombone, one flute, two men at the drums and piano. We give a concert each year. For several years it has been customary to buy instruments with the money thus earned and present them to the High School. The free use of these instruments is offered to the students, who promise to learn to play them, to play them in the High School Orchestra as soon they are able and to return them in good condition at the close of their school career. Eight members of our school orchestra have become members of outside orchestras. Four members of our orchestra are planning to become professional musicians. As an organization the orchestra has its own officers; no action is final, however, without the consent of the principal of the school and the supervisor of music.

"It is not true that young people like only to play light things. They are perfectly willing to work as hard as it may be necessary to conquer bigger things and correspondingly proud of themselves when they have succeeded."

In the serious music which the orchestra has played, Miss Damon mentions the following:

"First Walpurgis Night" of Mendelssohn, given with soloists from the Metropolitan Opera House; the "Sakuntala" Overture, the "Merry Wives of Windsor" Overture, the "Barber of Seville" Overture, the Ballet Music from "Faust," Fantasies from "Faust," "Aida," "Rigoletto," "La Traviata," the second movement of the Tchaikovsky "Symphonie Pathétique" and the Orchestral Suite from Grieg's "Sigurd Jorsalfar."

When Granados Played for the Emperor of Brazil

In the salon of Mme. Thierry, in the Faubourg Saint Germain, a small circle of fervent devotees of music gathered in 1878 to do honor to Dom Pedro I., Emperor of Brazil. The great feature of the gathering, relates Francisco Gandara in the *New York Times*, was the appearance of the ten-year-old Spanish pianist, Enrique Granados, who had gone to Paris to pursue his studies. The boy had arranged a program of classical pieces of the seventeenth and eighteenth centuries—Scarlatti, Marcello, Rameau, Lully, Purcell. He outdid himself. As a final tidbit he played a charmingly delicate and elegant gavotte of his own, and after he had done, he was taken before Dom Pedro, who had expressed a desire to speak with him. The hostess asked the Emperor of Brazil:

"What do you think of this prodigy, your Majesty?"

"I think that there is no majesty here except that of this child," replied Dom Pedro, leaning down and kissing the boy's forehead.

The Woman's Christian Temperance Union of Albany, N. Y., recently presented Rodolfo Fornari and associates in concert. Mr. Fornari was assisted by Malvina Ehrlich, pianist; Carmelita Wilkes, soprano, and Karel Havlicek, violinist.

CLEVELAND REVELS IN ITS OPERA WEEK

Performances of Pavlova's
Company Draw Crowded
Houses

CLEVELAND, Jan. 29.—The most successful season of opera ever known in this city has been that of the combined Boston Opera Company and Pavlova Ballet Russe of the past week. Four performances in three days were given before crowded houses in the Hippodrome, each a gay social event, and each a performance of greatest brilliancy. After the first night when "L'Amore dei Tre Re" was followed by the "Snow-Flake" ballet, nothing but opera was talked of until the three days were over. Large numbers of season tickets were sold, there were gay box parties, and the foyer filled with gorgeous costumes. Every detail which goes to make for good opera was present, superb voices, scenery, lighting, costuming, orchestra, chorus and ballet all upon a high plane of perfection, and the choice of operas of happiest selection. Montemezzi's medieval work had for its four principals Villani, Zenatello, Mardones and Graham Marr, a remarkable group of singing actors, all imbued with splendid understanding of this bit of old Italian romance and vocally equal to the severe demands of its score.

"Butterfly" and the ballet, "Ecole en Crinoline," followed, the cast for the former being Martin, Graham Marr, Laveroni, all in admirable voice, with the little Japanese soprano, Tamaki Miura, in the title rôle, who exhibited realistic acting and engaging personality, and a lyric voice of great purity and lovely timbre. Maggie Teyte, as *Mimi* in "Bohème," on Wednesday afternoon, won all hearts, and charmed all ears with her sympathetic singing of this rôle. Martin, Thomas Chalmers, Mardones and Pulito sang and acted the four Bo-

hemians to the life. The ballet of Spanish dances followed.

"Pagliacci," with Zenatello, Felice Lyne and Marr was done with great spirit, followed by "Coppelia," in which Pavlova and her dancers had their best opportunity.

To fill the gala week to the brim was added on Friday evening a rarely excellent concert by the Boston Symphony Orchestra, Dr. Muck offering the following:

"Eroica" symphony, Handel's concerto for strings and wind instruments, Strauss's "Death and Transfiguration" and Berlioz's "Roman Carnival."

The largest symphony audience of the season called the conductor many times to the footlights after the symphony.

On Thursday evening a new choral society, the Studio Club, made its initial bow before a Cleveland audience, under the direction of Francis Sadlier, and received many compliments from the press for its good work. Soloists were Doris Stadden Kaser, contralto, of Cleveland; Kathryn Guarnieri, of Warren, soprano, and Oscar Seagle, baritone, of New York, who presented with the accompaniment of Frank E. Bibb an hour's song recital with polished art before the singing of the cantata, Gade's "Erl King's Daughter."

At the Fortnightly Club the Brahms concerto for piano, Op. 15, was played by Betsy Wyers, with Mrs. Sol Marcossan at the second piano, and an Arensky Trio for piano and strings played by Miss Wyers, Carl Grossmann and Oscar Eiler. Dolores Reedy Maxwell, soprano, sang in admirable style groups of French and English songs.

A lecture-recital upon the "Love of Three Kings" was given just before its presentation by the Boston Opera Company by Anna Goedhart, attracting a large audience in the lattice room of Hotel Statler.

ALICE BRADLEY.

Beth Lydy, an eighteen-year-old soprano from South Dakota, has won a marked success as understudy to Marguerite Namara in Franz Lehar's operetta, "Alone at Last," at the Shubert Theater, New York.

PROSPEROUS TOUR OF PAVLOVA'S FORCES

Combined Ballet and Opera Com-
pany Winning Success in
Inland Cities

Material and artistic recognition is being accorded the performances of the Boston Grand Opera Company and the Pavlova Ballet Russe in the cities now being visited, and which form a part of the coast-to-coast tour which this organization is scheduled to make until April. In Syracuse, Toronto, Buffalo, Cleveland, Detroit, Cincinnati, Grand Rapids and Toledo the patronage has been of the most gratifying nature and the artistic quality of the performances has prompted the utmost enthusiasm.

Not only have the daily newspaper music critics written glowingly of the achievements in the presentation of "L'Amore dei Tre Re," "I Pagliacci," "Madama Butterfly," "La Bohème," parts of "Carmen" and "Orfeo," as well as the ballets "Snowflakes," "Spanish Dances," "Coppelia," "Egyptian Ballet," "L'Ecole en Crinoline," but many representative citizens, especially in Buffalo, Cleveland and Cincinnati, have written personal letters to Mr. Rabinoff commending the company's efforts and pledging their support.

The operatic unit of the organization includes Giovanni Zenatello, Tamaki Miura, Riccardo Martin, Maggie Teyte, Felice Lyne, Maria Gay, Jose Mardones, Thomas Chalmers, Graham Marr, Olivet Marcel, Elvira Leveroni, Fely Clement, Bianca Saroya, Georgio Puliti, Paola Ananian, Romeo Boscacci and others. Roberto Moranzoni continues as first conductor of the operas with Alexander Smallens as his assistant, and Adolph Schmid is also at the conductor's stand during the presentation of the ballets.

Before the present tour is ended in April, all of the principal cities of the South, Southwest, far West and other

sections of the country will have been visited; and when this period is passed, it is hoped that the success of the enterprise will establish a chain of cities ready to co-operate for the annual appearance of the Boston Grand Opera Company and the Pavlova Ballet Russe. In speaking of the enterprise and its future, Managing Director Max Rabinoff said to a representative of MUSICAL AMERICA:

"Heretofore even the two large Grand Opera Companies which have made long and short tours of the United States, have never offered in conjunction with the opera a ballet of such quality as is possible for the Pavlova Ballet Russe to provide. Because of the pre-eminence of Mme. Pavlova herself and the fact that her company represented the highest that had been attained here in this form of art, I believe that combined performances would not only be of the utmost value to every city requiring our presence, but that they would serve as genuine mediums of entertainment."

"I believe that the results we have acquired in the cities where the Boston Grand Opera Company and the Pavlova Ballet Russe have appeared since the 4th of last October, justify the step I took. I believe furthermore that abundant evidence has been forthcoming to prove that there are many communities really desirous of hearing and seeing grand opera and ballet at its best."

"So keen has been the interest displayed in the future of our enterprise that a number of men in Washington and other cities have expressed themselves as willing to co-operate financially in placing the organization upon the basis of independence necessary to successful, artistic operation."

"It is a well-known fact that opera cannot be given at a profit where a large organization is maintained such as is necessary for the securing of results obtained in the leading permanent opera houses of the world, and in this connection I wish to state that the Boston Grand Opera Company and the Pavlova Imperial Ballet Russe does not aim primarily to make a profit. Its basis of operation rests upon a desire to meet expenses and to secure in addition sufficient funds to make the necessary new productions of operatic new ballet novelties from year to year."

"It is our aim to make the Boston Grand Opera Company and the Pavlova Imperial Ballet Russe a national institution. I believe that there are a sufficient number of public-spirited citizens in each city where it is possible for this organization to appear annually to provide a guarantee to insure the company against financial loss. Art is seldom self-sustaining, and particularly in this country where to a certain extent education of the public is at the present time going on and where we cannot hope, for at least a period of years, to be able to depend upon the patronage sufficient to support without the assistance of public-spirited men and women."

Belle Gottschalk Well Received in Jersey Concert

WESTFIELD, N. J., Jan. 30.—An organ recital was given by Charles Leech Gulick on Saturday evening, Jan. 29, in the First M. E. Church, assisted by Belle Gottschalk, soprano of the Boston Opera Company.

In the aria, "Depuis le jour" from Charpentier's "Louise" Miss Gottschalk showed herself the possessor of a well-schooled voice of much charm. Later she offered a group of songs by Ware, Hamman, Lehmann, Schneider, and del Riego, in which her interpretative ability was displayed to excellent advantage. Mr. Gulick played works by Buck, Cadman, Woodman, Landis, Diggle, Strang, Kinder and Thayer. There was a large audience, which applauded Miss Gottschalk so enthusiastically that she had to add two extras, Thayer's "My Laddie" and Mrs. Beach's "The Year's at the Spring."

Musical America Is the One

To the Editor of MUSICAL AMERICA:

I have been buying MUSICAL AMERICA, but now that I have a settled address, I inclose check and ask you to add my name to your list of regular subscribers.

Some time ago I read all the musical weeklies. Now, when there is only time to read one, and so gain a general view of the musical field, MUSICAL AMERICA is the one.

Very truly,

LOUISA ALDRICH.

New York, Jan. 14, 1916.

THE SINGER OF RUSSIAN SONGS



Constance Purdy

CONTRALTO

Mrs. Ella May Smith, President of the Woman's Club of Columbus, Ohio, said of her group of Russian Songs:

"A Russian musician in attendance pronounced this the most authoritative performance of Russian songs he had ever heard given in America. He declared that her Russian pronunciation was absolutely perfect and that it was wonderful how perfectly she established the atmosphere of the various songs."

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DRESDEN ORCHESTRA PLAYS BRILLIANTLY

Conductor Reiner and the Solo
Pianist Achieve a Remarkable
Success

DRESDEN, Dec. 27.—The last symphony concert of the Royal Orchestra was a marked success for the soloist, Wera Schapira, pianist, the orchestra and its leader, Fritz Reiner, who brought out an interesting novelty, a Suite by Bela von Bartók, noted Hungarian composer. The work achieved an even greater success with the critics than with the audience, this being the result, perhaps, of the fact that it followed immediately upon Strauss's brilliantly performed "Burlesque," which on the part of the pianist, Fräulein Schapira, and the orchestra could hardly have been surpassed. The sterling qualities of this pianist made the quaint composition stand out almost in a new light, and the virtuoso interpretation of the orchestra rivalled her brilliant reading. Wera Schapira also played Liszt's Hungarian Fantasy, achieving a success almost unheard of within the walls of the opera house. Mr. Reiner further conducted Strauss's "Don Juan" with deep musical insight.

Edwin Lindner's Philharmonic Orchestra gave a Schumann evening, the program consisting of two symphonies, the Andante, for two pianos, played by Hermann Scholtz and by Schumann's still living sister-in-law, Marie Wieck, aged eighty-three. The venerable lady quite looks her age, yet her pianism is remarkable, her touch crisp, her fingers fleet. Frau Wieck was so much applauded that she gave two encores.

Some days later Laura Rappoldi-Kahrer gave a pupils' concert, introducing a new pianist, twelve years of age, in Rudi Boruvka of Prague, whose musical endowments set his audience on fire. The little lad is brimful of temperament. He played Weber's E Flat Major Concerto. Another highly promising pupil is the Pole, Baron von Chlapowski. Herr Sigurdson, a master pupil of Mrs. Rappoldi, played Beethoven's "Emperor" Concerto.

In the Opera House Wagner's "Ring" was brought out, restudied and restaged under Reiner's lead. Eva von der Osten for the first time impersonated the various Brunnhildes, thereby proving her continual growth in this new style. "Parsifal" was produced on two successive Christmas holidays before full houses, Fritz-Loot singing the title rôle, being here for a short holiday away from his duties in the field.

A. L.

AN INTRODUCTION TO BRAHMS

How Professor Rubner of Columbia
Played a Joke on the Master

"In my early years," says Prof. Cornelius Rubner, head of Columbia University's music department, in a New York Times interview, "I went to Baden-Baden with a letter from Adolf Jensen, the song composer, to Brahms, but, happening upon a party of musicians which included Brahms, in the midst of a lively gathering, I did not interrupt by presenting the letter, but was introduced about through some of those who knew me."

"Gradually every one left, until I was alone with Brahms. We walked toward his home, and on the way he asked me what I knew about this young conductor, Rubner, who had been recommended to him by his friend, Jensen. In those days I was never above a practical joke, so I said: 'Rubner is a young fellow who knows nothing about music and is very arrogant and conceited.'

"We had reached Brahms's home by this time and he turned very angrily to me and said: 'I have every confidence in Jensen as a judge of men and I am

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 52

NEW ENGLAND CONSERVATORY,
G. W. CHADWICK
DIRECTOR

Jan 25. 1916

Musical America. Dear Sir

One of the significant aspects of American music is not that there are so many performances of new works by American composers, but that so many works have become incorporated in the permanent repertoire of our principal Symphony Orchestras and Choral societies, and by repeated performances have made themselves known and loved by our musical public.

George W. Chadwick, dean of American composers, has for many years been a dominating figure in the creative and educational musical life of the United States. As director of the New England Conservatory of Music and as a composer of music in all forms he has won national recognition.

If this continues as now seems likely, it is possible that Mr. Camille St-Saens may eventually become distantly aware of the existence of American music and thus lend a helping hand to our struggling composers.

Sincerely yours

George W. Chadwick



surprised you would talk this way about a friend of his. I will have nothing more to do with you. Good night."

"The next day at dinner I was a little late. As I came in I heard him inquiring from the others who a man could be who had spoken very discourteously of his friend's friend. Then he saw me and pointed at me angrily, roaring, 'That is the man!' When the others saw me, they laughed and told him what I had been up to and he never held the joke against me."

Mask Party in Honor of Mr. and Mrs. Seagle

Mr. and Mrs. Oscar Seagle were the guests of honor at a mask party last week given during Mr. Seagle's brief trip to New York. The hosts were Edward J. Cornelis and Frederick S. Jackson of 507 Madison Avenue. The guests included:

Mr. and Mrs. Edward Horsman, Mr. and Mrs. Arthur Alexander, Mr. and Mrs. G. L. Gold, Mr. and Mrs. R. W. Russell, Pauline Curley, Elise Hasbrouck, Lucy Call, Marion

Clark, Juliet Griffith of Brooklyn, Jean Verd, Keith Ryan, William Murray, Camille Decreus, Strang Nicklin and Charles S. Peabody of Brooklyn.

Mr. Seagle returned to his tour, singing in Dayton Tuesday and in Cleveland on Thursday, in the latter city giving a song program, as well as singing the baritone part in "The Erl King's Daughter" with the Studio Club. Mr. Seagle sag with the Minneapolis Symphony Orchestra last Sunday. His New York recital will be given Feb. 21 in Carnegie Hall.

Emilio de Gogorza Wins Praise of Riverside (Cal.) Audience

RIVERSIDE, CAL., Jan. 25.—Emilio de Gogorza, baritone, delighted a large audience on Tuesday evening, Jan. 18, when he appeared here under the auspices of the Tuesday Musical Club. The audience was especially pleased with the group of Spanish songs, in which he displayed a verve and brilliancy of vocalization that made them altogether charming. Two songs by J. Alden Car-

penter, a German, French and English group comprised his offerings. Helen M. Winslow supplied excellent accompaniments.

Mme. Szumowska Raises \$70,000 for Polish Relief

BOSTON, Jan. 22.—Mme. Antoinette Szumowska, the eminent Polish pianist, in addition to her concertizing and teaching, is doing a big and laudable work toward relieving Polish war sufferers. Mme. Szumowska has given many recitals and a number of her famous recital-talks for this worthy cause. She is president of the "Friends of Poland," an organization of prominent Americans working for the relief of Polish sufferers, the honorary presidents being Ignace Paderewski and Henryk Sienkiewicz. Through her individual efforts Mme. Szumowska has raised \$70,000 in the last year, a sum that is a revelation to many, when it is remembered that in addition to the time and labor that she gives to this work her personal engagements are being performed.

W. H. L.



GIOVANNI MARTINO BASSO

OPERA—CONCERT—RECITAL

"A richer, more sympathetic basso voice than Mr. Martino's has not been heard in New York in many a season. He possesses a liquid quality of tone combined with resonance and volume, as well as fine dramatic instinct."—Musical America, Nov. 6, 1915.

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RESENT "MALICIOUS RUMORS" ABOUT DR. MUCK

H. T. Parker, Music Critic of Boston "Transcript" Gives Voice to Denial of Report that Symphony Leader Refused to Conduct for Mme. Melba and He Compelled Mr. Schelling to Alter a Sub-Title of His "Variations"—These Tales are Inventions without Rhyme, Reason or Justification, He Declares

UNDER the caption of "The Wrong of Current Gossip About Dr. Muck," the music critic of the Boston Transcript, H. T. Parker, took occasion recently to deny some reports that had been flying about as to the alleged causes of certain actions of the Boston Symphony's conductor. These rumors are described in the heading as "Malicious and Wholly Unfounded Tales that He Declined to Conduct for Mme. Melba and that He Compelled Mr. Schelling to Alter a Sub-Title of His Variations." Explains Mr. Parker:

While the Symphony Orchestra was making one of its monthly journeys to New York and other cities to the southward, Dr. Muck was attacked with the prevailing influenza and with a return of an affection of the throat for which he underwent an operation a few years ago. That operation, it now appears, was not as complete in result as either the patient or the surgeons anticipated. Thus ill, Dr. Muck was unable to conduct in the concert of the orchestra in Brooklyn on Friday evening, Jan. 7 and he led, altogether "on his nerve," in the concert in New York on the following Saturday afternoon.

Stillman-Kelley's Choice

Returning to Boston, he took to his bed and put aside all thoughts of conducting at the succeeding concerts in Cambridge and in Boston. Edgar Stillman-Kelley, the composer of the "New England" Symphony, then to be played for the first time in Boston, was notified of the mischance and asked to decide between a performance of the music under Mr. Schmidt on the appointed days or the postponement of production until next season. He preferred immediate performance, even under an assistant conductor. The fact that Mme. Melba was to assist the orchestra at these concerts lessened rather than increased the sense of obligation toward them that haunted Dr. Muck, inasmuch as her numbers filled a considerable space in the program and would, so to say, go of themselves.

It is necessary to enumerate these petty details, of little concern to the public, says Mr. Parker, because of the equally petty and, in some instances,

malignant gossip that for two or three days has traversed the town. According to it, Dr. Muck feigned illness in order that he need not accompany Mme. Melba, a British subject, prone to discourse to all and sundry about the war from her point of view.

Attitude to Melba

To attribute such motives and such conduct to Dr. Muck, who sets his obligations to his work above all else, who is honesty and loyalty themselves, and who takes no thought of partisanship in all that concerns the Symphony Concerts, is woefully far from the truth and more suggestive of the minds of the fomenters of this gossip than of the conductor's own. He was much concerned because he could not conduct in Mr. Kelley's symphony, which, for a year, he had been holding for performance. He thought of Mme. Melba only as an eminent singer who would suffice in herself for the audience.

The Transcript's critic continues:

Of a piece with this gossip is yet another *potin*—as the French call these malicious yarns—as to Mr. Schelling's set of variations played here a fortnight ago and repeated later in New York and in other cities. One of those variations the composer entitled, "August, 1914," and in it pictured troops going forth to "war without its glamor."

As the yarn goes, Mr. Schelling intended to label the variation with some reference to the march of the German soldiery into Belgium: but Dr. Muck forbade him to do so, hinting at all sorts of pains and penalties to the music, if he did. It seems extraordinary that any human beings should believe that a conductor would so wreck a piece, virtually inscribed to him and to his orchestra, and that he had himself sought for performance—least of all human beings that for many a year have come to know Dr. Muck's integrity as man and conductor.

Schelling as Neutral

The simple truth of the matter is that the variation was written as a picture of the beginnings of warfare in any or all of the nations that embarked upon it in the summer of 1914 and that Mr. Schelling, who by temperament, is fain to be all things to all men, was disposed to agree with any interpretation the partisans of any one of the warring countries might put upon it. Dr. Muck, as it happened, was concerned only with the music, but was superfluously sensitive to the alleged implications that certain experts in malignant gossip drew from it and cast at him.

Finally, to cap the climax, New York was entertained with the report that for ten days Dr. Muck had been feigning illness because he and Mr. Higginson were at odds, whereas within those same days Mr. Higginson had been authoritatively quoted as saying that so long as Dr. Muck chose to be conductor of the Symphony Orchestra he could remain in his present post. The management of the Symphony Concerts dignifies such preposterous surmise when it formally and sharply denies it; but it is not so well advised when it makes no announcement of Dr. Muck's inability to conduct because of illness until the audience has received the program books on Friday afternoon, though it has known for days that he could not lead.

Wartime Orchestra

For eighteen months past no man could have striven more zealously than has Dr. Muck to keep the Symphony Concerts clear of any differences that the war and partisanship over it has provoked, declares Mr. Parker. Had all Europe been at peace since August of 1914, the concerts would have run exactly the same course that they have followed, save that more novel music now unobtainable, would have been played at them and a change or two made in the personnel of the band.

No man in public and responsible place has been more careful than Dr. Muck not to obtrude his own loyalties and judgments between nation and nation upon those who knew him only in his public capacity and whom they concern as little as their own predilections concern him. And the reward of such sense of obligation steadfastly maintained has been the petty slanders here set down. Occasionally malice has prompted and spread them; oftentimes the normal human liking for detrimental re-

port of the eminent and the normal human belief that there is no honesty about anything that appertains to the theater or the concert-room has spread them—which may be explanation but which is not excuse.

MILDRED DILLING'S TOUR

Popular Harpist and Valerie Deuscher Active in Middle West

Mildred Dilling, the harpist, on Jan. 24, 25 and 26 appeared in costume, as a Viking Princess, at the Junior League performances at the Waldorf-Astoria, New York. On Jan. 31, Miss Dilling gave a private musicale in New York, and left immediately for a tour of the Middle West, where she is appearing in joint recitals with Valerie Deuscher, soprano, in folk songs in costume.

Their first concert took place on Feb. 2 at Marion, Ind. On the fifth these artists play in Chicago before the Quadrangle Club, and on the following day give another recital in the same city. February 8 marks their appearance at Earlham College, Richmond, Ind. Miss Dilling is to be the soloist on Feb. 9 at a musicale before the Cincinnati Country Club. Following this she and Miss Deuscher return East, giving their third recital at Stamford, Conn., on Feb. 21, and another recital in New York on Feb. 22.

JOHN C. WILCOX AS RECITALIST

Denver Baritone and Teacher Heard in Fine Program at Pueblo

PUEBLO, COL., Jan. 27.—John Wilcox, the prominent Denver baritone and teacher, who recently appeared here in song recital, gave Pueblo music-lovers one of the most artistically satisfying concerts of the season.

The artist was in excellent voice and sang a program of twenty-one songs in excellent style. The freshness and purity of his voice at the end of the program testified to the perfection of the vocal technique of the singer.

The program included Handel's "Hear Me, Ye Winds and Waves" and the Prologue to "Pagliacci," in both of which Mr. Wilcox employed his rich, sonorous voice to good advantage. The climax of the evening came with the German group, which included Franz's "Im Herbst," Von Fielitz's "Nachtgebet" and Schumann's "Widmung." The singing of this group evoked much enthusiasm, and Mr. Wilcox added a delicate little French tone poem, "L'heure Exquise."

The fourth group of four old ballads which were delightfully sung brought forth another expression of appreciation from the audience. The final group consisted of eight songs by American

composers, and included "The Last Hour," Kramer; "I Know a Hill," Whelpley, and "Inter Nos," MacFayden. In this group particularly did Mr. Wilcox display his rare ability as an interpreter. As usual, Mr. Wilcox's diction was perfect. At the close Mr. Wilcox generously responded with an Irish ballad, "Sweet Mary." In Mrs. Wilcox Mr. Wilcox had an accompanist of rare talent, and she gave adequate support at all times. N. R. W.

JORDAN CONDUCTS "CREATION"

Good Performance Given by Chorus at Peace Dale, R. I.

PROVIDENCE, Jan. 28.—The Narragansett Choral Society of Peace Dale, R. I., gave the first concert of this season at Hazard Memorial Hall, Peace Dale, R. I., last Wednesday evening. Haydn's "Creation" received its second performance by this society. The chorus was unusually rich this time in male voices, heretofore somewhat lacking. The choir is well balanced, the music been well rehearsed and the results were amply satisfactory.

The solos were sung ably by Geneva Jeffers of Providence, Dr. Franklin Lawson of New York and P. J. Colvin of Providence. Their voices were in every instance well suited to their parts and in the ensemble numbers they were especially effective. The accompaniments were played admirably by Helen Peck. The performance was under the able direction of Dr. Jules Jordan.

G. F. H.

SIOUX CITY HAS ITS OPERA

San Carlo Company Plays to Large and Delighted Audiences

SIOUX CITY, IOWA, Jan. 27.—Sioux City's short season of grand opera closed last evening, when the San Carlo Company gave as its third performance "Rigoletto." The company sang three operas here—"Aida," Tuesday evening; "Carmen," Wednesday afternoon, and "Rigoletto," last evening. The two who were largely instrumental in bringing the company here were Mrs. T. G. Henderson and Mrs. Alice K. Lawley, and these women were responsible for bringing the company here last year also.

The operas were at the Grand Theater, and its large seating capacity was none too large to accommodate the persons eager to have their fill of grand opera. The advance sale was large and the company played to capacity houses.

The annual concert of the benefit of the New York Diet Kitchen Association will be held at the Waldorf-Astoria Hotel on Feb. 14. On the program are Mme. Schumann-Heink, Mme. Melville-Liszinska, and Albert Spalding.

A twelve-year-old girl, Virginia Janet Mayer, proved her remarkable versatility by giving an entire performance at the Waldorf-Astoria, Jan. 29, in which she sang, played the violin and piano and danced classic dances.

Marcella CRAFT SOPRANO

Some Recent Bookings

- Jan. 13, 14—Soloist, New York Philharmonic Orchestra.
- Jan. 21—Recital, Hotel Statler, Detroit, Mich.
- Jan. 28, 29—Soloist, St. Louis Symphony Orchestra, St. Louis.
- Feb. 4—Soloist, Denver Philharmonic Orchestra, Denver, Colo.
- Feb. 16—Soloist, Star Night, San Antonio Mid-Winter Festival.
- Feb. 19—Recital, Austin, Texas.
- Mar. 3, 4—Soloist, Chicago Symphony Orchestra, Chicago.
- Apr. 7, 8—Soloist, Philadelphia Symphony Orchestra, Philadelphia.

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TRIUMPHS IN CONCERT AND ORATORIO

"THE CREATION"

ENTERPRISE, POUGHKEEPSIE, N. Y., October 25, 1915:
From first to last his singing was of the highest order. Not for several years have Poughkeepsians listened to a male singer to be compared with him.

"THE MESSIAH"

PITTSBURGH DESPATCH, December 31, 1915:
Mr. Glenn's interpretation of the inspiring bass solos was one of the pleasures of the evening. His work was characterized by splendid breath control, authority, sonority and splendid vocal qualities. And for once the aria "Why do the nations so furiously rage together," was sung as it should be—with conviction.

LOWELL, MASS., COURIER CITIZEN, January 26, 1916:

Mr. Glenn's bass voice was of sonorous quality but flexible enough to meet the taxing demands of the solos which fell to his share. He gave the "But who may abide" with fine emphasis and the "Why do the nations rage" at a spirited tempo. The air "The trumpet shall sound" was also magnificently done.

SOLOIST NEW YORK LIEDERKRANZ

NEW YORKER STAATS-ZEITUNG, December 6, 1915:
Wotan's Abschied was rendered by the splendid American basso, Wilfred Glenn. His German diction was especially praiseworthy.

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ERIE MUSIC-LOVERS HEAR YOUNG SINGER MAKE HER DÉBUT



Mary Quinn, Soprano, of Erie, Pa., Who Is Entering Concert Field

ERIE, PA., Jan. 31.—Promise of a brilliant future was given by Mary Quinn in her professional début last Saturday evening, when in a charmingly intelligent manner she gave a program of well chosen concert songs.

Miss Quinn has much in her favor—a beautifully clear, sweet soprano voice, a winsome simplicity, a keen sense of humor and sincerity of purpose. She is a pupil of Winnifred Eggleston of the Vincent Studio and her work both as to vocal equipment and interpretation was undeniable evidence of careful training in well directed lines.

Miss Quinn's accompaniments, played by Henry B. Vincent, were truly sympathetic and inspiring. Flowers, gifts and enthusiastic applause were telling tributes of the esteem and well wishes of friends and music lovers assembled for her début, under the managerial direction of S. Gwendolyn Leo.

Mrs. Victor Vaughan Lytle, assisting artist, greatly enhanced the pleasure of the evening with her splendidly given piano pieces and shared with Miss Quinn in the honors bestowed by the enthusiastic audience.

E. M.

Clef Club Honors Fay Foster

At the last meeting of the Clef Club, New York, Fay Foster was the guest of honor, and a program of her songs was given. Mrs. Marie Kimball, Gwynn

Jones and Joseph Mathieu were the soloists, and gave great pleasure in their presentation of the songs selected. Mr. Mathieu was heard with much success in Miss Foster's latest publication, "If I Were King of Ireland."

SAN ANTONIO SYMPHONY MAKES FURTHER ADVANCE

Orchestra Gives Excellent Performance Under Arthur Claassen—Trio of Artists in Concert

SAN ANTONIO, Jan. 25.—Appreciation for the San Antonio Symphony Orchestra grows with each succeeding concert, and the second concert, given Jan. 20, caused enthusiastic praise, not only from the audience in general, but from those present who had heard the best orchestras in the country.

Conductor Arthur Claassen has with much time and effort added to the personnel of the orchestra many splendid musicians, some of whom have played with the largest orchestras of the world, and these, with San Antonio professionals, make it possible for him to present the most difficult composition with credit to all. On this occasion the performance of Dvorak's Symphony "From the New World" was thoroughly artistic. The two able soloists for the evening were Mrs. Ernest Schrevner, contralto, and Gilbert Schramm, basso, both of whom were in splendid voice and were fervently received. The other numbers by the orchestra were the Overture to "Magic Flute," Mozart, and the Tone Poem, "Finlandia," by Sibelius, both of which were a repetition in excellence of the first number.

The Daughters of the Confederacy presented three artists in concert Jan. 22 and 23 at the St. Anthony Hotel, Wilmet Goodwin, baritone, assisted by Maurice Warner, violin, and Lee Cronican, pianist, all of whom greatly pleased the audience.

The San Antonio Musical Club gave an interesting program at the St. Anthony Hotel on Jan. 24. The following performers were heard: Harriette Ade, Elsa Harms, Lenora Smith, Gilbert Schramm, Mrs. O. F. Bordelon, Levy Meeks, Misses Bliss, Warden, Hutchens, Gray, Wilson and Smith, Miss Guinn, Miss Heilig, Mrs. F. L. Carson. The accompanists were Mildred Gates, Mrs. O. F. Bordelon and Frederick King.

C. D. M.

Officers Chosen at Rehearsal of New Community Chorus

Further progress in the organization of New York's Community Chorus was made at the rehearsal on Jan. 30 at the Stuyvesant High School, Fifteenth Street and First Avenue. The following officers were elected: S. M. L. Barlow, chairman; W. Kirkpatrick Brice, treasurer; John Collier, secretary, the latter for a term of two weeks only.

Concert Each Day in Week's Calendar of William Simmons

William Simmons, the young baritone, sang a concert every day last week, beginning on Tuesday evening, when he sang a group of songs by A. Walter Kramer at a musicale in Mme. Buckhout's studio in New York. Wednesday he appeared as soloist for the Eclectic

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CONVOCATION WEEK AT BANGOR RICH IN MUSIC

An Excellent Young People's Symphony Concert—Schubert Club and Local Band Programs

BANGOR, ME., Jan. 28.—The Bangor Symphony Orchestra, Horace M. Pullen conductor, on Wednesday afternoon at the City Hall presented before the largest and most enthusiastic audience of the season its third young people's symphony concert in a well balanced and excellently delivered program. Convocation week at the Theological Seminary always brings a great many visitors to the city, and Mr. Pullen aims at this time to give a program that will appeal to all present. The program, which was rendered with precision and brilliancy, read as follows:

"Orpheus" Overture, Offenbach; "Surprise" Symphony, Haydn; Scènes Pittoresques, Massenet.

Special mention should be made of the excellent solo work of Concertmaster Harold C. Sawyer and First Clarinetist Alton L. Robinson in the Offenbach number. Some 1600 tickets were sold, breaking all records during convocation week.

On the following evening the Schumann Club met at the home of Mrs. Charles W. Mullen, when, before a good-sized audience, an "all-American" program was given. The club members taking part were Anna Strickland, soprano, president of the club; Gwendoline Barnes, violinist; Frances Eldridge, cellist; Mary Hayford, pianist, and Helen Day, soprano. Harriet L. Stewart and Miss Eldridge were the accompanists. The composers represented were MacDowell, Helen Hopekirke, Foote and William Mason.

The Bangor Band, under Adelbert W. Sprague, this evening at the City Hall before a record-breaking audience gave its third "pop" concert of the season. The program opened with Sousa's new march, "The New York Hippodrome," which put the audience into a receptive mood. The most important number on the program was Saint-Saëns's "Danse Macabre," which was played in a manner which brought forth much applause. Other numbers were compositions by Victor Herbert, Wallace Schroeder and Douglas.

J. L. B.

Club at the Waldorf-Astoria, New York; Thursday and Friday afternoon he was heard at the Wanamaker Auditorium, in songs by Gilberté, Scott, La Forge and the "Eri tu" aria from Verdi's "Masked Ball"; Saturday evening he was soloist with the Chaminade Club of Yonkers; Sunday afternoon he appeared before the Crescent Athletic Club of Brooklyn. He has been engaged as soloist for the May Festival at Harts-ville, S. C., on May 3 and 4.

Would Link Up Pennsylvania Societies for Bach Festival

In a recent issue of the Lancaster (Pa.) *Daily Examiner*, William M. Wolf discussed at length the plans and aims of the new conductor of the Choral Society, Dr. J. Fred Wolle. According to Mr. Wolf, the new conductor is "not content to build up a Choral Society that will be satisfied with its own local endeavors. He has a vision of the time when he can link up various Choral Societies under his leadership with his Bach Festival and make this part of the State one great musical center for a united Bach Festival that will be commensurate with the ability of both himself and his singers, and that will attract the attention of the nation."

Walter L. Bogert and Francis Rogers in New York Musicales

Walter L. Bogert and Francis Rogers, the New York baritones, were heard in a program of folk and art songs, before the Century Association of New York, on Jan. 29. Mr. Bogert's offerings comprised fourteen folk songs, including Irish, Greek, Russian, French and Scotch and Mr. Rogers was heard in eleven numbers by Carissimi, Lulli, Bononcini, Cornelius, Rubinstein, Purcell, Secchi, Huhn and Boott, an old English composition and an Irish ditty. Both were in fine voice and gave much pleasure to the large assemblage with their finished artistry. Bruno Huhn played the accompaniments in his usual artistic manner.

Members of the Meriden (Conn.) Musical Club heard an unusually attractive program in the Y. W. C. A. on Jan. 26. Owing to the illness of Bessie Illingworth, A. B. Savage appeared, and others participating were Fritz Kahl, Arthur Brooks, F. B. Hill and Doris Kermin.



GRACE KERNS SOPRANO

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FARRAR'S CONCERT SPURS RICHMOND

Virginia City Now Talking of
Seeking Caruso for Recital
There

RICHMOND, VA., Jan. 29.—Geraldine Farrar's appearance in Richmond this week marked a distinctive era in the musical history of this city and incidentally established a high-water mark of success in high-class concert entertainments. The audience was the largest and most fashionable that ever attended a musical event in Richmond, and there were possibly more than a thousand out-of-town persons present, many of them coming more than 100 miles to hear the noted soprano and the assisting artists. The Corley Music Bureau promoted the affair.

The success of the entertainment was so pronounced that already the music-lovers of the city are talking about future concerts of the highest class, and it is understood that an effort will be made to get Caruso to come to Richmond in concert.

While more brilliant singers than Miss Farrar may possibly have been heard here, certainly there was never a more bewitching artist heard in Richmond. She was gracious and generous and her magnetism was simply irresistible, tumultuous approval greeting her every number, and even at the end of the program the great audience remained seated, every person present joining in the greatest demonstration ever accorded any singer in this city.

Reinald Werrenrath, the baritone, was

given a splendid reception and his singing was of the most artistic character. He responded cheerfully to the repeated recalls, two of his encores being "Drink to Me Only With Thine Eyes" and "Danny Deever," which he sang with splendid effect.

Ada Sassoli, the harpist, came in for her full share of the hearty applause, and demonstrated beyond a doubt that she is to-day one of the cleverest performers on that fascinating instrument now before the public. W. G. O.

WATERBURY HEARS "MESSIAH"

Popular Soloists with Clark Chorus in
Fine Presentation

WATERBURY, CONN., Jan. 29.—The Waterbury Choral Club, of which Isaac B. Clark is the conductor, presented last evening in Buckingham Hall the "Messiah" as a fitting means of inaugurating its third season. It was a financial as well as an artistic success. The soloists, all of whom deserved praiseworthy comment, were Clara Oakes Usher, soprano; Edith M. Aab, contralto; John Barnes Wells, tenor, and Edgar Scofield, bass. Joseph Di Vito, the talented young violinist, occupied the concertmaster's desk in the orchestra.

Clara Oakes Usher's delightful singing of the aria "He Shall Feed His Flock" was truly most artistic. Edith Aab displayed a rich and sonorous contralto, capable of rising to all the demands made of it. The audience found much delight in the superb delivery by Mr. Wells of all his arias, noticeably "Thou Shalt Break Them," which gave him a great occasion for displaying his rich and powerful voice. Edgar Scofield sang in his usual pleasing manner.

The work of the chorus was exceedingly well done, showing careful and diligent training, and much credit is due Mr. Clark. A. T.

DAYTON WELCOMES TWO NOTED ARTISTS

Tilly Koenen and Oscar Seagle
Given Ovation in Joint
Recital

DAYTON, OHIO, Jan. 27.—Concertgoers were aroused to a high pitch of enthusiasm Tuesday at the Victoria when Tilly Koenen and Oscar Seagle gave a joint recital under the direction of A. F. Thiele. An audience of music-loving people shouted its approval and waved programs and kerchiefs in its enthusiasm in recalling the artists after the closing song. It was the climax of a wonderful concert, wonderfully given.

Miss Koenen came all the way from Los Angeles to Dayton, and, being delayed several days by the floods in the West, arrived just in time to begin her part of the program. The management had announced her delay, and when she did appear she was given a most cordial welcome.

Oscar Seagle sang three groups of songs besides the prologue to "Pagliacci," and almost as many more encores. The loveliness of his voice and his great artistry, seconded by the superb accompaniments of Frank Bibb, quite carried the audience off its feet. Mr. Seagle sang songs in Italian, French and English. His voice, interpretation and diction left nothing to be desired. Miss Koenen did not appear to advantage in her first song—the effect, probably, of her long trip and the nervous strain of the delays en route—but when she sang "Die Allmacht" the audience was at once tremendously impressed by the great

beauty of her voice and the wonderful dignity with which she gave this noble song. Her program included German, Italian and English songs and added several very charming Dutch children's songs, given with remarkably entertaining effect. Her accompanist was John Doane, the well-known organist and pianist of Chicago. "SCHERZO."

PRAISE FOR EVAN WILLIAMS

Tenor Gives Delight in Recital at Troy
Under Scanlon Auspices

TROY, N. Y., Jan. 27.—Evan Williams, the Welsh lyric tenor, appearing in Music Hall last night, under the management of W. B. A. Scanlon, sang for two hours Handel arias, Schubert *lieder*, songs by Rachmaninoff and other pieces. His interpretations were delightful and the audience gave every evidence of thorough appreciation of the singer's art.

In the Meyerbeer aria, "Oh, Paradiso," the well sustained upper notes were excellently phrased, showing the wonderful power and flexibility of his voice. "The Pipes of Gorden's Men," Hammond, and "The Heart of Her," by Cadman, especially delighted the audience, and Brownell's "Four-Leaved Clover" was one of his many pleasing encores. His last programed number, "The Bells of Rheims," by Lemare, was so well received that Mr. Williams was compelled to comply with a request to sing Knapp's "Open the Gates of the Temple." Samuel Chotzinoff, as an accompanist, played with recognized ability. W. A. H.

At the Authors' Club, Bridgeport, Conn., Jan. 21, a program was given under the direction of Mrs. Frederick Granniss, by Mrs. Henry L. Bishop, Mrs. Judith L. Flather, Mrs. Clarence Hayes, Elizabeth Limont, Agnes and Lucile Marsh and Elsa Clauder.

Five Hundred Dollars Reward!

PHILIP W. MCCLAIN

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CONCERT CELEBRATES CHORUS ANNIVERSARY

Mendelssohn Glee Gives 50th Birthday Program—Sings Hawley Memorial

Fifty years old is the Mendelssohn Glee Club of New York, and this chorus made acknowledgment of that fact on its concert program of Feb. 1 at the Hotel Astor, under Louis Koemmenich, its conductor. The opening group comprised three songs which appeared on the first program of the club in 1866—"O, Wert Thou in the Cauld Blast," Kücken; "The Hunter's Farewell" and "The Merry Wayfarer," Mendelssohn. These glees were sung *a capella* with fine effect. Another item of human interest was the singing of C. B. Hawley's "Nature's Lullaby" as a memorial to the lately deceased composer. In the printed program was the following statement:

"Nature's Lullaby" was composed for the Mendelssohn Glee Club in 1895, by Charles B. Hawley. He was a faithful and invaluable member of the club from Nov. 4, 1889, until Dec. 29, 1915, and his death on that date left a void that we shall probably be unable to fill in our time.

This lovely number was sung so beautifully that Mr. Koemmenich repeated it, to the audience's intense gratification.

The "big" number of the program was the Grieg "Landsighting," in which William D. Tucker sang the baritone solo impressively. The chorus sang the work with well rounded tone, and in the climax Conductor Koemmenich extracted every atom of dynamic power possible with a chorus of this size.

A novelty was the arrangement of the Oley Speaks patriotic song, "When the Boys Come Home," to the John Hay text. This rousing number, with the incidental solo sung by Harvey Hindermeyer, was redemanded. In Will Marion Cook's "Swing Along" the syncopated rhythm was brought out with telling fidelity. A miniature gem of choral perfection was the singing of an old "Minstrel Song" of de la Hale (1240). Throughout the evening Mr. Koemmenich kept up the high choral standard of the previous concert, and offered a program that was of greater general appeal than the former one.

Beatrice Harrison, 'cellist, was the assisting artist and her performance gave complete delight, her offerings being: Sarabande, Handel; Scherzo, Dittersdorf-Kreisler; "Orientale," Cui, and "Preislied," Wagner. Charles A. Baker was the able accompanist for chorus and soloist. K. S. C.

Ample Appreciation for Zoellners' Art in South

That the Zoellner Quartet's recent Southern appearances have found quick and appreciative response is attested by a re-engagement at Montgomery, Ala., where it played lately under the auspices of the Montgomery Musical Club. Among other cities that have heard or are shortly to hear this gifted organization's art are Meridian, Miss.; Jackson, Miss.; Mobile, Ala.; Shreveport, La.; Harrisburg, Miss., etc.

Louis Cornell Wins Favor in West

FOND DU LAC, Wis., Jan. 23.—Louis Cornell, the pianist, was heard in this city on the evening of Jan. 14, on the concert course, given by The Woman's Club. Mr.

Percy Grainger Finds Greatest Aid in His Work Is His Mother



—Photo by Bain News Service

Percy Grainger and Mrs. Rose Grainger, His Mother, in Their New York Home

THAT the influence of one who understands the artistic side of life is helpful is well illustrated in the constant companionship of the brilliant young Australian, Percy Grainger and his mother. Mr. Grainger and his mother arrived here last year, ostensibly for a short stay, and as Mrs. Grainger put it

at the time, when friends asked her, "to get away from the war and the sadness which existed in England."

Mrs. Grainger is herself a musician of attainments and her complete understanding of the art of which her son is so able an exponent makes it possible for Mr. Grainger to accomplish notable things.

Cornell, who is a disciple of Rudolph Ganz, displayed throughout his program a facile technic, a good sense of dynamics and an excellent insight into the composers' ideas. He was heartily applauded for his offerings, especially for the Schumann "Carnaval," which he played in its entirety.

Pianist's Recital Pleases Quincy (Mass.) Audience

QUINCY, MASS., Jan. 31.—Claude Hackleton, pianist, was heard here in a delightful program on Friday evening, Jan. 28. A large audience heard a brilliant playing of a group of Chopin pieces, the Liszt "Rhapsodie Hongroise, No. 2," and the Liszt Concerto in D Flat. As an encore Mr. Hackleton played one of his own compositions, "Sparkling Caprice."

Syracuse Artists Appear at White House Diplomatic Dinner

SYRACUSE, N. Y., Jan. 31.—Melville A. Clark and Maude E. Clark, harpists, of Syracuse, appeared at the White House at the diplomatic dinner given on Tuesday, Jan. 25. Their playing of a group of Hoelzel, Mendelssohn, Hasselmans and Godefrid compositions was highly praised by the President and members of the Diplomatic Corps.

Margaret Woodrow Wilson to Sing Several Concerts in Spring

Although requests have come in from responsible organizations all over the United States and Canada for concert

appearances for this spring for Margaret Woodrow Wilson, it is impossible for the gifted soprano to accept but a limited number of concerts. These will be sung in April and May this season and the others will have to be taken care of next Fall, when Miss Wilson expects to make an extended concert tour.

FARRAR AND AIDES HEARD IN PROVIDENCE

Soprano Returns Triumphant to Rhode Island City After Long Absence

PROVIDENCE, Feb. 2.—After an absence of several years, Geraldine Farrar was greeted by a large audience in Infantry Hall Tuesday evening, when she gave her concert, assisted by Alwin Schroeder, 'cellist, and Reinald Werrenrath, baritone.

In the "Habanera" from "Carmen" Miss Farrar aroused the vast audience to such a pitch of enthusiasm that she was recalled to the stage six times and finally, seating herself at the piano, she sang "Mighty Like a Rose" and "Annie Laurie."

Mr. Werrenrath strengthened the good impression he previously made here by his superb singing of Handel's "Hear Me, Ye Winds" and Massenet's "Vision Fugitive" from "Hérodiade." Mr. Schroeder's 'cello solos also met with great favor. Richard Epstein, the accompanist for the three artists, played with good taste and refinement and his conscientious work added to the enjoyment of the evening.

The Monday Morning Musical Club held its meeting yesterday at the home of the president, Mrs. Harold J. Gross. A splendid program was given by Marie Nichols of Boston, violinist; Mme. Avis Bliven-Charbonnel, pianist; Olive Russell, soprano, and Mme. Claudia Rhea Fournier, contralto. G. F. H.

Brockway Opens Series of Recitals on Opera Novelties

Howard Brockway opened his series of lecture-recitals on operatic novelties at the New York residence of Mrs. Daniel Lamont, on the morning of Feb. 1, his subject being "Prince Igor," to which he gave an illuminating exposition. His next recital will be given at the same place on Feb. 8, at eleven P. M., the opera being "Goyescas."

KOUSNEZOFF



Photo Matsene, Chicago

Herman Devries, Chicago American, January 6, 1916:

"Maria Kousnezoff, who made her debut last night as Juliet, gave people something to talk about. She has one of the most exquisite soprano voices I have ever heard, a timbre of rare quality and delicate charm.

Her acting shows much intelligence and careful study and creates a Juliet of appealing youth

and tender beauty. She is so young an artist herself that it requires little or no make-up to convince us of Juliet's sixteen years. Yet, in spite of her youth, she has sung the rôle with Muratore at the Paris Grand Opera and elsewhere in representative theatres of Europe and always with great success. Mme. Kousnezoff delineates the character with a number of very individual, pertinent and illuminating touches, which show a strong feeling for characterization."

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BOSTON NEW YORK

DES MOINES ORCHESTRA SOCIETY DISCONTINUES

May Resume Activities Next Season—Many Famous Artists Heard

DES MOINES, IOWA, Feb. 5.—The Des Moines Orchestra Society, which was newly organized last fall for the purpose of providing orchestral concerts on Sunday afternoons during the winter, was obliged to discontinue its programs after the holidays for lack of funds. It was felt that with the number of high class artist-concerts already provided for the season and the numerous charities calling for funds, it would be inadvisable to make a campaign for a project which is commonly referred to as a luxury rather than a necessity. Director Schoettle and his players were getting into splendid form as the concerts closed, and it is hoped that another season may place the orchestra upon a more secure basis financially.

The greatest drawing card of this season proved to be Paderewski, who appeared at the Coliseum, Jan. 10, as the second number in the series of Concerts de Luxe, under the management of George Frederick Ogden. The pianist was greeted by an audience of 3000 and gave most generously of his art. His playing of the Schubert "Fantasie" will be long remembered; and the beauties of the Schumann "Etudes Symphoniques," together with the Chopin group, were revealed incomparably. Mme. Paderewski accompanied her distinguished husband to Des Moines and sold her Polish dolls and other souvenirs for the benefit of the Polish Relief Fund.

The third number on the Municipal Concert Course, presented by the Chamber of Commerce, brought three artists together at the Coliseum, Jan. 17. The program as presented by Lambert Murphy, Theodora Sturkow-Ryder and Kathleen Howard was well received. Mr. Murphy's splendid tenor voice established him in great favor locally. The rich contralto tones of Miss Howard were supported by good musicianship and adequate experience. Mrs. Ryder's personality was a strong factor in her success. She is also a musically player.

The San Carlo Opera Company gave several performances here last week, under the auspices of the White Sparrows, \$1,000 being netted for the cause. The operas presented were "Rigoletto," "Cavalleria Rusticana," "Pagliacci," the "Tales of Hoffmann" and "Aida."

Thuel Burnham played an interesting program before the students of St. Joseph's Academy on Jan. 21. He was heartily received and responded to numerous encores.

An enjoyable afternoon was afforded by the Women's Club on Jan. 19, when Prof. Bertram Nelson from the English department of Chicago University read the story of "Lohengrin" before an enthusiastic audience. George Frederick Ogden, a local pianist, played the incidental music from the Wagner score.

The great organ recently installed in the large auditorium of the University Church of Christ was dedicated on Jan. 7 by Charles Galloway of St. Louis. With a program of sufficient variety to reveal the possibilities of the instrument, Mr. Galloway proved himself a master of much ability. The recital was largely attended. G. F. O.

GRAND RAPIDS DELIGHTS IN PAVLOVA OPERA VISIT

Maggie Teyte Charms in "Bohème" with Boston Company—McCormack in Fourth Annual Concert

GRAND RAPIDS, MICH., Jan. 29.—The Boston Opera Company in Puccini's "La Bohème" and the Pavlova Ballet Russe in Spanish dances, gave a most brilliant and artistic performance to a packed house last Thursday evening at Powers' Theater.

Maggie Teyte as Mimi was most satisfying, vocally and temperamentally. Giuseppe Gaudenzi as Rodolfo was enthusiastically received. The chorus work was inspiring, backed by the fine orchestra under the leadership of Mr. Moranzoni, whose ability was fully appreciated by the audience.

Last evening at Powers' Theater, John McCormack, the noted tenor, sang to an overflow house. This is the fourth consecutive season in which Mr. McCormack has sung to Grand Rapids audiences, under the management of the More Free Bed Guild of the V.B.A. Hospital, and each year the audience is larger and Mr. McCormack sings better. The assisting artist, Donald McBeath, violinist, played with charm. The accompanist, Edwin Schneider, was most excellent. E. H.

Kreisler Draws Big Harrisburg Throng

HARRISBURG, PA., Jan. 28.—Fritz Kreisler, the famous violinist, appeared in a recital at the Orpheum Theater, Harrisburg, last Wednesday evening, and was heard by one of the largest audiences of any of the musical events of the season. The violinist played four groups containing a wide variety of moods and composers from Handel up to the present day. The opening number was the beautiful sonata in A Major by Handel. Following this were a Tartini Fugue, Mendelssohn's E Minor Concerto; Spanish Serenade, by Chaminade; the "Humoresque," by Dvorak; "Liebesfreud," one of his own creations, and other numbers. Carl Lamson was the accompanist. G. A. Q.

Organist Cosby in Recital at University of Virginia

RICHMOND, VA., Jan. 26.—Ernest H. Cosby, the distinguished organist of All Saints' Church, this city, gave an organ recital at the University of Virginia on Sunday, playing to an audience that taxed the capacity of Cabell Hall, the largest auditorium at the university. Upon his appearance the organist was greeted with enthusiastic salvos of applause and after each number appreciation was shown in the same demonstrative manner. A feature of the concert was a new "Toccata" for organ written by the recitalist.

NOTABLE CHORAL ART OF UNIVERSITY GLEE

Woodruff Chorus Sings Sterling Program with Artist-Members as Soloists

A triple measure of enjoyment was given to the audience at the concert of the University Glee Club at the Hotel Astor, New York, on Feb. 3. Not only did Arthur D. Woodruff, the conductor, offer an extremely ingratiating program, but the auditors heard solos by three of the club's prominent artist-members—Lambert Murphy, who was the assisting artist; Albert Wiederhold, who sang two incidental solos, and John Barnes Wells, who appeared impromptu in one of the college-song encores.

One of Mr. Wiederhold's solos was in the Lucien G. Chaffin arrangement of "On the Road to Mandalay," by Oley Speaks, which closed the program. Under the inspiring leadership of Mr. Woodruff this Kipling song was sung with rousing virility by the chorus of ninety-five, and, what with the soloist's excellent work, the applause continued for almost two minutes at the close. The most pretentious offering was the "Feast of the Holy Grail" from "Parsifal," which was delivered with impressive fervor, the organ and chimes, performed by Alexander Russell, adding to the spiritual effect. In Arthur Hartmann's arrangement of "Good Night," by Rubinstein, the solo was sung by Mr. Wiederhold, and this work, too, was repeated. Another number in which the chorus's unanimity of attack, youthful and rich tone and delicacy of phrasing were exhibited was the Horatio Parker "Blow, Blow, Thou Winter Wind," in which the club's able accompanist, William Janashek, played the intricate piano part capably. Throughout the evening the singing of Mr. Woodruff's forces was so notable as to make one believe that in our broad land to-day there is not another male chorus which excels the University Glee Club of New York.

The stirring lyric vocalism that is to be expected of Lambert Murphy was revealed anew by the gifted tenor in his two groups. The audience enthused particularly over his songs in English, comprising Horsman's "Bird of the Wilderness," Cadman's "I Hear a Thrush at Eve," "Old Roses," by F. Morris Class, and the Leoncavallo "Mattinata" with a tellingly interpreted "Coolan Dhu" as an extra. K. S. C.

Conductor Jordan Heard as Organist at Rhode Island Wedding

PROVIDENCE, R. I., Jan. 28.—Dr. Jules Jordan, distinguished in many branches of the musical profession, yet little known as an organist, gave his friends a delightful surprise by his playing at the wedding of Mary Hazard, daughter of Hon. Rowland G. Hazard of Peace Dale, to Wallace Campbell of Chicago,

which occurred recently in the village church at Peace Dale. Dr. Jordan is an old friend of the family and was especially urged to play for this wedding. He gave a short program before the ceremony, when he played some transcriptions of the Schumann "Frauenliebe," songs which lent themselves beautifully for this purpose and proved, as he played them, to be well adapted for the organ and a genuine surprise to the full church assemblage. G. F. H.

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—N. Y. Sun, Jan. 29, 1916.

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—N. Y. Evening Mail, Jan. 29, 1916.

"The Gavotte by Gluck-Brahms, with the exquisite touch and temperament of the artist, aroused enthusiasm, and in the second group the Chopin and Debussy numbers delighted her audience."

—Brooklyn Daily Eagle, Jan. 31, 1916.

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—Musical America, Feb. 5, 1916.

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ECHOES OF MUSIC ABROAD

Roman Season of Opera Opens with "Boris Godounoff" and Armand Crabbé Appears as Regular Member of Costanzi Company in "Manon"—Champion of British Composers Would Make it Compulsory to Have Their Works Performed—Stravinsky to Conduct His Musical Concerts in Rome—Two Music Critics in Vienna Wax "Militaristic" Over Strauss's "Alpine" Symphony—Pfitzner's Revived "Rose from Love's Garden" Wins a Striking Success in Munich—German Composers Respond to New Impetus—Busoni to Be One of Rome's Prima Donna Conductors This Winter

NOT only La Scala but also the Costanzi, in Rome, opened its season with a Russian opera this year. While at the Milan house, the traditional headquarters of opera in Italy, "Prince Igor" was the chosen work, "Boris Godounoff" was used to usher in the Roman season. The Italian basso Berardi was the Boris.

That an old-time favorite of Manhattan days who afterward sang with the Chicago company has found Italy so much to his liking as to prompt him to stay on there indefinitely is indicated by the published cast of Massenet's "Manon," the second opera given at the Costanzi. The *Lescaut* of the performance was our Belgian friend Armand Crabbé. This baritone found a congenial musical haven in Italy a year ago, when he sang in concerts and made a few guest appearances in opera. This season he is sharing with Riccardo Stracciari, also remembered here, the principal baritone burdens of the Costanzi repertoire.

Rosa Raisa whom Cleofonte Campanini brought to Chicago two or three years ago, is another member of the company. Rosina Storchio, much beloved by Italians and South Americans, and Ester Mazolini, perhaps the foremost of Italian dramatic sopranos of to-day, head the list of sopranos.

Rinaldo Grassi, remembered here as a tall, slender youth, with a voice that corresponded, of the first Gatti-Dippel season, has as his tenor colleagues Schipa, Crimi and one Calleja, who has been most enthusiastically acclaimed at La Scala. The basses Mansueto and Masini-Pieralli and the tenor buffo Spadoni are other members of this year's company in the ancient city on the Tiber.

With Edoardo Vitale as the musical director, this winter's repertoire includes, in addition to the Moussorgsky and Massenet works that opened the season, "Francesca da Rimini," "Andrea Chenier," "Mefistofele," "Otello," "La Bohème," "The Force of Destiny" and "The Huguenots."

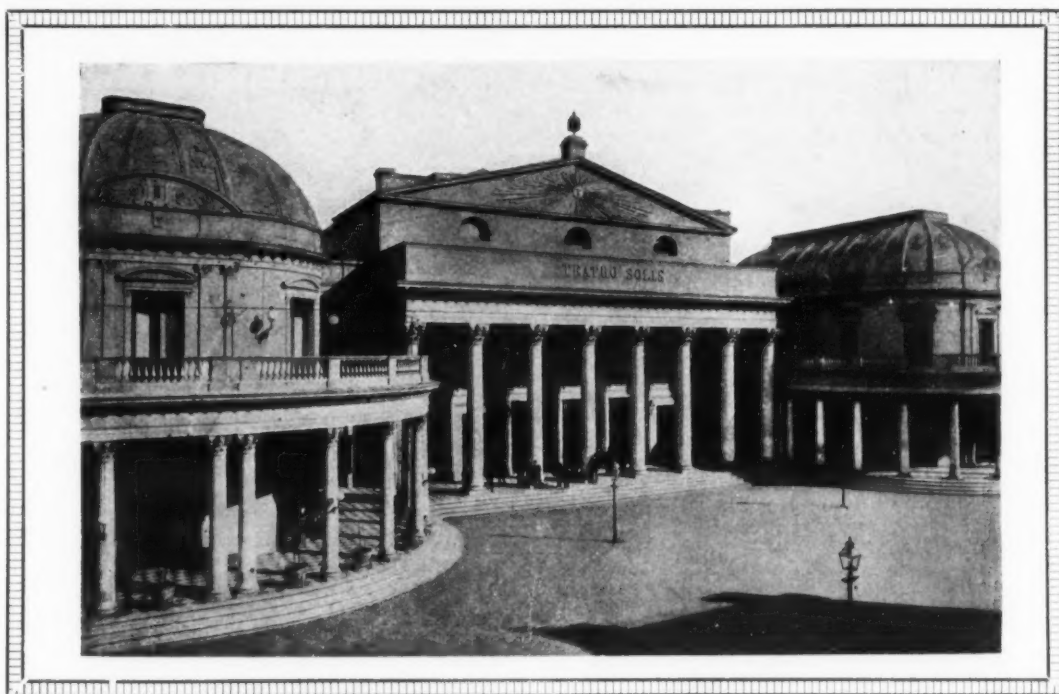
SINCE the outbreak of the war the British composer has found a special friend in Isidore de Lara. That musician, who is a Briton despite his name, an assumed one, and his many years' activities in Paris, has arranged countless concerts for the twofold purpose of giving pay engagements to concert artists and providing a hearing for the works of British composers.

Now Mr. de Lara is urging that the country should have a Minister of Fine Arts, as the French have, and the first thing he would like him to do would be to issue an edict to the effect that no concert halls should be licensed that did not guarantee to have a certain number of British compositions performed every year. This in effect would mean making the performance of works by native composers compulsory, but Mr. de Lara says nothing as to how to insure public attendance. Would a Lord Derby scheme for volunteer recruiting for the audiences be sufficiently effectual, or would conscription be necessary?

For it is one thing to perform a work and quite another to get an audience to come and listen to it. If, as *Musical News* points out, the British people want to hear the music of their home-grown composers astute concert-givers will not be slow in complying with their wish without compulsion; while, on the other

hand, if they do not give it it is a pretty sure sign that the public does not want it. This is a rule that holds good in all places and at all times. Wherefore the best thing for the unappreciated British composers to do is, obviously, to detach themselves forcibly from their self-absorption and write works the public will like to hear, works, in short, of more com-

WHEN Marie Wieck, Robert Schumann's sister-in-law, reappeared at a special Schumann concert given by the Dresden Philharmonic Orchestra a few weeks ago her audience was amazed at the technical control of the keyboard and physical power she showed. Here was a white-haired old lady, eighty-four years of age, still in practically com-



Solis Theater, Montevideo, Uruguay

This large and handsome theater covers almost two acres, and seats 3000 persons. A distinguished English traveler recently said that he had seen few interiors in Europe that could rival or surpass it. The operatic and dramatic celebrities of the world, from Tamberlik to Tamagno, from Lagrange to Patti, have stood within its portals, and Salvini, Rossi, Sarah Bernhardt, and other artists appearing in it have received ovations from the Montevidean public.

prehensive import than the introspective broodings of individuals with a distorted perspective.

IGOR STRAVINSKY is to visit Italy this winter as a guest conductor of two or three of the Augusteum concerts given under the auspices of the Academy of St. Cecilia in Rome. The Russian composer of music for the Diaghileff dancers will direct concert performances of the music of his "Petrouchka," "L'Oiseau de feu" and "Feux d'artifice," while some of his songs will be sung by Maria Freund, a singer of some standing in Germany.

Another important guest at the Augusteum concerts will be Ferruccio Busoni, who will journey down from his present headquarters in Zurich to appear both as conductor and as solo pianist. Arrigo Serato, the violinist, who was here last year, is one of the soloists engaged, as is also Alfred Casella, the Paris pianist, and another pianist who rejoices in the curiously reminiscent name of Dante Alderighi.

But in the list of prima donna conductors engaged for the season the name of Arturo Toscanini leads all the rest, from the New York point of view. Tullio Serafin, Evarado Mascheroni and Rudolfo Ferrari are other conspicuous names, while France is represented by that incorrigible traveller, Camille Saint-Saëns. Vittorio Gui, Antonio Guarnieri and Vittorio de Sabata are names of less significance to the outside music world. Bernardino Molinari remains the regular conductor of these, the most important symphony concerts given in Italy.

plete possession of that "soulful art of tonal coloring" for which she was noted as a young pianist. With Hermann Scholtz at the other piano, she played Schumann's Andante and Variations for two pianos.

This sister of Clara Schumann has lived in Dresden for many years, and, as it happens, the only other surviving artist of the period of Schumann Romanticism, Ruppert Becker, is also living in Dresden, where he celebrated his eighty-fifth birthday in December. He was the concert-master of Schumann's orchestra in Düsseldorf.

EVEN music critics instinctively resort to arms now in Europe to settle their differences of opinion. On the occasion of the Vienna premiere of Strauss's "Alpine" Symphony the well-known Vienna critic Richard Specht became so incensed with a critic from Frankfurt-on-Main named Paul Bekker, that he insisted upon fighting a duel with him.

Here is a chance for those who oppose preparedness in this country on the ground that it would breed the spirit of militarism to bolster up their argument. For if every New York music critic, for instance, should become imbued with the idea that he must cross swords with every colleague that had the temerity to hold an opinion not in accord with his, what imagination can picture the resultant condition of the gore-inundated press room at the Metropolitan Opera House, to say nothing of the lobbies of Carnegie Hall and Aeolian Hall?

PERHAPS if Elizabeth Boehm von Endert had had an opportunity while in this country to appear on the opera stage she might have made her great popularity as an artist in Germany more comprehensible to the American audiences who heard her only in the framework of a concert. During the past year this singer who is blessed with much personal charm has become a greater favorite than ever with the public of Berlin and other German cities.

This winter she has been "guesting" and singing in concerts up and down the land. Sold-out houses have been the rule wherever she has sung in opera, and she has been especially admired as *Agatha* in "Der Freischütz," as *Elsa* and *Eva* and as *Marguerite*.

Frieda Langendorff, a singer who has forged ahead on the strength of her artistic equipment alone, unaided by personal magnetism, has lately been a guest *Kundry* and *Herodias* at the Berlin Royal Opera.

John Forsell, the Swedish baritone, who spends most of his time in Germany nowadays, was given a royal reception by his countrymen when he sang at a war charity-concert in Stockholm arranged by the German Embassy the other evening. This singer "guests about" from place to place in Germany, where he is a prime favorite.

IT may be a source of consolation to Hans Pfitzner for the indefinite postponement of the premiere of his new work, "Palestrina," until after the war is over, in other words to see his older operas taken down from dusty shelves and restored to the repertoire of an opera house here and there in his country. After having lain in wilted neglect in the library of the Munich Court Opera for ten long years his "Rose from Love's Garden" has just been coaxed into bloom again and the Bavarian capital now seems so delighted with its musical fragrance that there is no likelihood of its wasting its sweetness on the desert air this season.

It seems that Pfitzner has been unfortunate in the past in that his operas have rarely been cast in the most advantageous manner, with the result that not one of them has ever made a success of any duration. But this time as competent a cast as the Munich institution was capable of assembling gave "Die Rose vom Liebesgarten" a worthy opportunity, and apparently the work has justified the pains taken with it. For the second performance the house was sold out—a fact that should gladden the heart of a composer for whose decidedly individual works this is a rare experience.

German home industry in opera-making has received a smart impetus from the automatic shutting out by the war of musical products of all enemy nations—and "near-enemy" nations, one should add in order to include the modern Italian works in the list of works proscribed by a country with which Italy is not really at war.

While the "Mona Lisa" of Max Schillings is the spectacular novelty of a season in which there is no new music drama by Richard Strauss to dwarf it in popular interest, there are several works of less-well-known composers being produced which give promise of achieving greater permanence. One of these is "Don Juan's Last Adventure" by Paul Graener, which is steadily gaining new publics as it receives the hospitality of one opera house after another.

ONE of Strindberg's dramas has now been made into an opera—not one of the most Strindbergian of them, rather one of those least characteristic of the Scandinavian writer as he is generally known and classified. A representative of the new Swedish school of music, Ture Rangström, has used Strindberg's fairy play, "The Royal Bride," as the libretto of an opera and the completed work is now ready for production.

Strindberg himself was entirely in sympathy with Rangström's operatic designs on his play and even made various suggestions as to the musical treatment

[Continued on page 28]

MME. CARRIE BRIDEWELL

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ECHOES OF MUSIC ABROAD

[Continued from page 27]

it should have, urging especially that a number of old Swedish folk-tunes should be used.

AUSTRALIA, which has been particularly appreciative of the Amer-

ican baritone, Robert Parker, is expecting another visit from him this year if his tabloid opera company proves a success on the Pacific Coast. Another singer from this continent to whose return visit in the spring Australians are looking

forward is Paul Dufault. This French-Canadian tenor is one of the few musical visitors to their country of late years who have found so much favor with them as to justify three concert tours there in close succession. J. L. H.

CARL FRIEDBERG IN HIS SECOND BUFFALO RECITAL

Pianist Displays the Delicacy and Refinement of His Art—Local Artists in Concert

BUFFALO, N. Y., Feb. 3.—On Saturday afternoon, at Mount St. Joseph Academy, a piano recital was given by Carl Friedberg, which marked his second appearance here this season. Mr. Friedberg chose to play at this recital compositions of Brahms, Schumann, Schubert, Tschai-kowsky, Debussy and Chopin. The numbers represented the miniature compositions of these composers and gave Mr. Friedberg an excellent opportunity to display the delicacy and refinement of his art. Where each number of a program has been played so excellently, it is difficult to differentiate in favor of any particular composition. There was a large audience, among which were many of the representative musicians of Buffalo, and applause was showered on the player after each group. He was compelled to play several encore numbers.

At St. Mary's Seminary, Tuesday evening, local artists gave a program of merit before a good-sized audience. Bertha Lansing Rogers, contralto, displayed a voice of pleasing quality in songs by Goring-Thomas, Brahms, Schumann, Chadwick and Landon Ronald. Mrs. James Milhouse, 'cellist, played compositions of Handel, Becker, Cui, Marie, Debussy and Saint-Saëns, with facile technique, round, smooth tone and artistic phrasing. William J. Gomp accompanied the singer and 'cellist with the sympathy and musical understanding that always predominate in his playing.

Clarence Eddy officiated as organist at the last free recital in Elmwood Music Hall Sunday. His playing was greatly appreciated by the large audience present and he was recalled many times to bow his acknowledgements. The soloist was Mrs. Ulmann, a local soprano, who sang two numbers with warmth of tone and good expression. William J. Gomp played excellent accompaniments for her.

Announcements are being made of the choir changes for the spring. Director John Lund of the Orpheus Society has been engaged to take charge of the music at the Delaware Avenue Baptist Church. Frederick Robinson, a pupil of Mme. Humphrey, who has been the baritone soloist of the Lafayette Presbyterian Church for the last five years, has been engaged for another year with a substantial raise of salary. F. H. H.

Duluth's Bishop's Club Gives Musicales for Past Presidents

DULUTH, MINN., Feb. 5.—A musicale and reception for the president and past presidents of the Bishop's Club was held in the club rooms of the organization on Tuesday evening, Feb. 1. Charles Young, tenor, made his first appearance since his return from study in New York, singing the Alexander MacFayden "Inter Nos," Johnson's "My Jacqueminot" and "Ishtar," by Charles Gilbert Spross. A de Bériot Air Varié was played by D. J. Michaud. Receiving were the Bishop of Duluth, Rt. Rev. James McGolrick, the club president; Mrs. Fred Hoene, and the following past executives:

Mrs. J. F. Dacey, Mrs. L. H. Corcoran, Mrs. J. F. Killorin, Mrs. L. K. Daugherty, Mrs. H. S. Ely, Mrs. D. McDonald, Mrs. M. H. Kelley, Mrs. A. V. Kelley, Mrs. F. R. Kenney and Jean Poirier.

KITTY CHEATHAM SINGS FOR HOUSTON CHILDREN

Orphans' Home Benefits by Her Delightful Performance—Girls' Club Presents Frances Ingram

HOUSTON, TEX., Jan. 30.—Before an enthusiastic audience numbering about 500, Kitty Cheatham presented a program of children's songs in the City Auditorium yesterday afternoon. The furniture fund of the Bayland Orphans' Home was the beneficiary of this special affair, and, beside the children from the orphanage, there were in the audience fifty of the Faith Home children, twenty from the Industrial Home and thirty girls from the Harris County School.

Though the program was of generous length, the evidenced enjoyment of the auditors caused many additional numbers to be brought forth. At the conclusion, Miss Cheatham asked the audience to stand and join her in the "Star Spangled Banner," which was sung with due patriotic fervor.

On the Friday before Miss Cheatham was honor guest at an afternoon tea at the home of Mrs. J. O. Ross, who was assisted as hostess by Mrs. Gentry Waldo. A delightful feature of this affair was a birthday surprise for the little granddaughter of Mrs. Ross (Ellen Burnett Ross), which consisted of a short program of children's stories and songs given by Miss Cheatham for the special pleasure of small Ellen and about sixty of her young playmates.

On Thursday evening the Girls' Musical Club presented Frances Ingram in song recital before an audience of 600 in the Beach Auditorium. The singer was accompanied by Louise Daniel and received a most cordial welcome and full appreciation for her artistic singing.

The Apollo Club of the local Y.M.C.A. gave its first concert on Saturday evening before a large audience. The soloist (contralto) was Mrs. H. A. Bybee, who has a beautiful and well-trained voice, and the tenor voice that carried the incidental solos to the chorus numbers was that of Alfred Elmore Rice. This club of fifty voices is officered as follows: Arthur F. English, president; George W. Hurd, vice-president; W. L. Meyers, secretary; Guy Burnett, treasurer; Clarence Magee, director.

WILLE HUTCHESON.

William and Elizabeth Wheeler Give Recitals in Middle West

William Wheeler, tenor, and Elizabeth Wheeler, soprano, have just been engaged for a recital at the South Shore Country Club, Chicago, on the afternoon of Feb. 20. They appear in recitals at Crawfordsville, Ind., on Feb. 17, and Danville, Ill., on Feb. 18.



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Musetta was scarcely a comedy rôle in the keeping of this newcomer, but it was a part sanely acted and sung, and there was a suggestion of deep feeling underneath all the wildness of the gay Parisienne.—*Philadelphia Record*, Jan. 26.

Mlle. Ida Cajatti was a new *Musetta*, fresh, impudent, delightful and of a powerful voice. Her famous waltz song she did with a lovely sense of rhythm and of humor, and her voice grew more pleasing as more was heard of it.—*Philadelphia Eve. Public Ledger*, Jan. 26.

The part of *Musetta* was taken by Ida Cajatti, who had not previously appeared here and whose performance, in its vocal brilliancy and dramatic spirit, produced a distinctly favorable impression.—*Philadelphia Inquirer*, Jan. 26.

Particular interest was felt in the début of a newcomer, Madame Ida Cajatti, in the volatile rôle of *Musetta*. It was a creditable début, and the singer will prove her value to the company in many parts of similar character. Her vivacious pantomime in the scene of the discomfiture of the old gull Alcindoro at the Café Momus enlivened the picture without stepping outside the frame of it—as it is so easy at this point to do.—*Philadelphia Public Ledger*, Jan. 26.

Ida Cajatti was heard as *Musetta* for the first time in this city. Her soprano is of good quality, in fine control and she sings with authority and poise. Her appearance is attractive and she gave to the rôle sufficient vivacity and ebullition for the volatile sweetheart of the painter, Marcello.—*Philadelphia Star*, Jan. 26.



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HEADS KANSAS COMMUNITY SINGING

Topeka Woman Enlists Federation of Women in Furthering Music Plan

TOPEKA, KAN., Jan. 22.—To give impetus to a campaign which, it is hoped, will become state-wide, the music department of the local Federation of Women, is behind the movement for community music. About the work of one Topeka woman, Mrs. C. J. Wilson, has grown up the foundation on which the new structure of Topeka's musical future is to be erected.

A student of Sherwood, Mrs. Wilson has had as much or more to do with launching Topeka children on a musical career or giving them a musical education than any other person in the city. For twenty years she has devoted more or less of her time to giving piano lessons. Other music teachers did their full share of the work. But because she was so vitally interested and had a vision, Mrs. Wilson is now reaping a large reward in the knowledge that her efforts and the efforts of those who so willingly worked with her, are resulting in a slow but certain change for the better.

Mrs. Wilson has persistently advocated a community "Sing" in Topeka for over a year. Her conviction has led her to stand firm until her hobby was taken up by the Federation of Women, until she was appointed chairman of the music committee, and until she had enlisted the aid of the federation, every musical society in the city and every musician, in organizing and putting on successfully, the first large community "Sing" in Kansas.

First in State

Unless community "Sings" have been held in one or two small towns in the state, the one to be held in Topeka on Feb. 8 in the Auditorium, will be the first

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Mrs. C. J. Wilson, Who Planned Topeka's First Community "Sing"

in Kansas. It will certainly be the first ever held in Topeka. Mrs. Wilson wants to set all Topeka singing. She wants the people to remember the old familiar songs and to sing them out loud. She wants the vocal cords of the audiences to vibrate. She wants to stir the hearts of Topeka people with an instinctive desire to sing.

And out of it all she expects to see come a better civic spirit, a deeper interest in music, a larger willingness to make Topeka the true music center of the state. While the details of the community "Sing" have not been worked out the general plan is perfected. Beginning at 8 o'clock a half hour program by local artists will be given. Immediately following the audience will be asked to join in singing familiar songs as "Suwanee River," "America," "Silver Threads Among the Gold" and any others which may be suggested. The remainder of the evening will be spent in that fashion. Dean Horace Whitehouse of Washburn music school will direct, and Mildred Hazelrigg, supervisor of music in Topeka schools, will play the organ. While the audience is gathering Marshall's Military Band will play.

Governor Arthur Capper and his staff and the supreme court justices will be ushers on the first floor, and other state officials and the city commissioners will officiate in the balcony. Mrs. Wilson, the power behind the community "Sings," has been a piano teacher for twenty years. She taught three years in Washburn college. She has been organist of First Presbyterian and First Congregational churches and is now organist of the First Christian Science Church.

Albert Stoessel Plays Own Works in His Boston Recital

BOSTON, Feb. 2.—Albert Stoessel, the talented young violinist, gave a recital in Steinert Hall last evening with the assistance of his sister, Edna Stoessel, at the piano. His program consisted of the Handel D Major Sonata; the Bruch D Minor Concerto; compositions of his own, entitled "Humoresque," "Lullaby," "Minuet Crinoline," "Serenade"; an air by Goldmark and "Gipsy Airs" of Sarasate. Mr. Stoessel is a violinist of

sound musicianship. He draws a rich, round tone, and is not only a violinist of excellent attainments, but a composer of no mean ability. His own compositions were exceedingly interesting and are a creditable addition to the violin literature of the American composer. Particularly appealing were the "Minuet Crinoline" and the "Serenade."

W. H. L.

PROGRAM OF DEDICATIONS

Mme. Buckhout Sings Recital of Songs Inscribed to Her

Mme. Buckhout's last weekly musicale in her series of "composer's evenings" was devoted, on Tuesday, Feb. 1, to a unique program made up of songs by eighteen composers and all dedicated to her. The program follows:

"Spring," Parker; "Snowflake," Manney; "Goodbye," Pierson; "Phyllis," Bauer; "Dearie," James; "A Lovely Maiden," Branscombe; "Angel Land," Kendall; "Kitty of Coleraine," Tollefsen; "The Canoe," Boyden; "I Am the Wind," Kroeger; "My Rose in a World of Tears," Heller; "Shadows of Evening," "I Looked Into Thine Eyes," Kerr-Polla; "My Rose Marie," MacElwee; "My Sweetheart," Beaumont; "Love's Bliss," Hanford; "Fleur-de-lis," Cushing; "An Irish Song," Dorney; "Der Blommar en Ensam Aster" (Norwegian), "I Wish I Were a Rose," "A Song of Joy," Lawrence J. Munson.

Lawrence J. Munson assisted her at the piano and won favor with the audience, not only for his accompaniments, but also for his three songs. Mme. Buckhout was in good voice and sang delightfully.

Miss Gunn and Criterion Quartet Heard in Philadelphia

PHILADELPHIA, PA., Jan. 18.—Kathryn Platt Gunn, the Brooklyn violinist; the Criterion Male Quartet of New York, and Clarence Reynolds, organist, gave a concert at the Baptist Temple on Monday evening, Jan. 17, that drew an audience of 1500 people. Miss Gunn's playing of works by Wieniawski, Chaminade-Kreisler and Kreisler made her a favorite with her hearers. The quartet included John Young and Horatio Rench, tenors; George Reardon, baritone, and Donald Chalmers, bass.

Victor Herbert conducted a concert given by the Friendly Sons of St. Patrick at the Hotel Astor, New York, Jan. 31.

NEW YORK RECITAL OF PIANO AND ORGAN MUSIC

Sarah Sokolsky-Freid Reveals Unusual Ability, Especially in Her Piano Numbers

Sarah Sokolsky-Freid, a young woman who has received her musical education in New York, gave a piano and organ recital in Aeolian Hall last Saturday evening. The performer demonstrated clearly that she is a sincere, industrious worker, able to cope with a taxing program. She played three difficult organ works, Bach's Toccata and Fugue in D Minor, Liszt's "Variations on a Theme of Bach" and Max Reger's "Fantasie and Fugue on B-A-C-H." The artist was scarcely equal to lifting the organ from its usual level as a solo concert instrument, in spite of her untiring efforts and good equipment.

Just why she should have played the organ at all is not quite clear, for she may easily rest upon the laurels that she won as a pianist. She has nimble fingers and plays with the utmost ease and precision. She possesses a crisp *staccato* and a feeling for the most delicate effects of light and shade. She is well-equipped technically and handles the smaller forms gracefully, but her readings often lack authority and breadth.

With this in mind, it is not surprising that the pianist appeared to better advantage in the Mendelssohn E Minor Scherzo, Wroublewski's "Babbling Brooklet," the Op. 25, No. 7 Etude of Chopin, Max Reger's Capriccio in B Minor and Grieg's G Minor Ballade, than in Haydn's "Andante con variazioni" and Beethoven's Sonata, Op. 57 ("Appassionata"). Max Reger's Capriccio in B Minor, given for the first time in America, takes less than a minute to play and has a few unusual effects in syncopation. It is crisp and fairly interesting.

Miss Freid made an undeniably favorable impression and was liberally applauded by a large, well-disposed audience.

H. B.

Mrs. Waitman Barbe and Susan Maxwell Moore were hostesses to the Morgantown (W. Va.) Woman's Music Club recently, when a program was offered by Mrs. C. Edmund Neil, Mrs. J. L. Dongan and Mrs. Edna Morris.



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NEW MUSIC—VOCAL AND INSTRUMENTAL

HALLET GILBERTÉ, one of America's most popular song composers, figures in the issues of Huntzinger & Dilworth, New York,* with three new songs, "A Valentine," "The Lost Spring" and "A Dusky Lullaby." Mr. Gilberté's gift for fluent melodies, that are admired wherever they are heard, has often been dilated upon in this department. He is one of the men in this country who believe in melody first, last and all the time. And the success which he has attained with his songs would seem to prove that his theory is a practical one.

"A Valentine" is a bright, cheery song, a perfect setting of Frank Dempster Sherman's charming poem. The voice part concerns itself with a pure, natural melody, over an accompaniment in flowing eighth notes. There is a good climax at the close on a high B flat in the soprano key, with an optional G. It is published in two keys, high and low. The song is dedicated to Mme. Buckhout, the New York soprano. "The Lost Spring," to a finely fashioned poem by Frederick H. Martens, is more serious in feeling. Here we find Mr. Gilberté in a contemplative mood; there is a broad melody in G minor, under which moves an accompaniment in varying arpeggios. One recalls the pensive opening melody of Mendelssohn's D Minor Trio in listening to it, though there is no attempt at quoting from the chamber work. It is dedicated to Charlotte Lund.

In his "A Dusky Lullaby" the composer is in one of his light moods. Thousands will hear this song and go away humming its pleasing lilt, thousands will applaud a concert-singer who adds it as an extra to a group of songs in recital. Mr. Gilberté has composed a dainty, alluring, little song to negro dialect words, without writing music in the pentatonic scale. His song is akin in spirit to Geibel's "Kentucky Babe," an innocent little song which the Philadelphia composer put forward long before he felt himself called upon to add platitudinous cantatas to the already vast choral literature. "A Dusky Lullaby" cannot fail to be a great success for its composer and its publishers; it has all the elements which go to make a song popular. It may be had both for high and low voice.

In bringing forward the music of Florence Turner-Maley, Messrs. Huntzinger and Dilworth have championed the cause of a composer whose songs along simple lines, while still in manuscript, have been greeted with approval by several singers and audiences. Mrs. Maley attempts nothing profound. She prefers the joyous and the bright, and her songs, "A Call" and "Song of Sunshine" testify to that emphatically. There is agreeable melody in both and the piano accompaniments are adequate. The songs are eminently singable and will find ardent admirers among the profession, for they are unpretentious, sincere and worthy of being sung. The words of both are by

*"A VALENTINE," "THE LOST SPRING," "A DUSKY LULLABY." Three Songs for a Solo Voice with Piano Accompaniment. By Hallett Gilberté. Price, 60, 75 and 50 cents each respectively. "A CALL," "SONG OF SUNSHINE," "LASS O' MINE," "A VISION." Four Songs for a Solo Voice with Piano Accompaniment. By Florence Turner-Maley. Price, 40 and 50 cents respectively the first two; 60 cents each the others. "FOR HE LOVED HER," "THE ROSES KNOW." Two Songs for a Solo Voice with Piano Accompaniment. By Harriet Rusk. Price, 50 and 60 cents each respectively. "THE ORATION." Song by Arthur Lieber. Price, 75 cents. Published by Huntzinger & Dilworth, New York.

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the composer. "Lass o' Mine" has a like charm and must meet with success, while "A Vision" (C'est Toi), to a French text of the composer, with an English version by Frederick H. Martens, is a very good *Andante con moto* movement, full of round melody and vocal opportunity.

Harriet Rusk is a new name and its owner will become very popular in her especial field. Miss Rusk has written an encore song, "For He Loved Her," a captivating bit of musical humor, along the lines of "she was little and he was tall." A singer with personality can win his audience with it. There is also a ballad, "The Roses Know," a suave melodic piece that compares favorably with the best that Mrs. Bond of Chicago has done. It is in the same style and will be accorded immediate favor by those who find pleasure in this type of vocal composition. The publishers have very tastefully chosen the title-pages for the two Rusk songs, the title of the first being a bewitching little illustration of the characters in the text, the second an elaborate colored drawing of red roses.

A setting of Swinburne's "The Oblation," by Arthur Lieber, is a well-tempered song, rich in melody and effectively written for the voice.

TWO charming violin pieces issued from the press of Hinds, Noble and Eldredge, New York, are Nicholas de Vore's "Sérénade d'Octobre" and "A Multnomah Legend."

Mr. de Vore is one of this country's gifted men who writes all too little. In the past he has done some excellent things, but it is some time since he has published anything new. These two pieces are short solo violin numbers, admirably written for the instrument, melodious in style and far above the average short piece.

They are in no sense epoch-making, nor has their composer intended them to be. A "Multnomah Legend" has in it somewhere a flavor of Saint-Saëns's famous Prelude to "The Deluge," but the resemblance is more one of general feeling than of melody. Both pieces give the performer excellent opportunities for the display of a singing tone. They will be found valuable in recital and also as teaching material for talented pupils.

ADMIRERS of the art of Edgar Stillman-Kelley will be pleased to know that his Chinese Suite, "Aladdin," for orchestra, is now published.† At various times movements from this altogether charming work have been played in manuscript by our various orchestras. Now it will be simpler to perform the work in its entirety.

The Suite, if memory serves, was composed some years ago by Mr. Stillman-Kelley. There is authentic Chinese material in it and the treatment to which the composer has subjected this material is admirable. The first movement, "At the Wedding of Aladdin and the Princess," commands immediate attention. But the second movement, "In the Palace Garden," is the finest. The warm coloring which we find here, the strings divided, in B major, 3/4 (9/8) time, the richness of the instrumentation, all make it a piece of music, worthy of a place on any symphonic program. "The Flight of the Genius with the Palace" is strongly programmatic, executed with skill, and the final movement, "The Return—Feast of Lanterns," brings the suite to a brilliant close.

Smaller in scope and less profound than his "New England" Symphony, this suite of Mr. Stillman-Kelley's may be said to occupy a unique place in his compositions. It is the very essence of spontaneity and it has charm throughout. The instrumentation is masterly and always effective, even to the mandolin injected into the score at certain essential points.

There is a dedication "To Mrs. Thomas J. Emery."

ADDING to organ literature a charming novelty, Gordon Balch Nevin has published a Characteristic Suite,

†"SÉRÉNADE D'OCTOBRE," "A MULTNOMAH LEGEND." Two Compositions for the Violin with Piano Accompaniment. By Nicholas de Vore. Published by Hinds, Noble & Eldredge, New York. Price, 40 cents each.

‡"ALADDIN." A Chinese Suite for Orchestra. By Edgar Stillman-Kelley, Op. 10. Published by the Stillman-Kelley Publication Society. G. Schirmer, New York. Price, Score, \$10; Parts, \$12.

"The Tragedy of a Tin Soldier."§ A prefatory note reads in part as follows: "This Suite in miniature exploits an unexplored field of organ music, the humorous; the humor, however, is suggestive rather than descriptive, thus conforming to the best ideals of programmatic art." Mr. Nevin has stated exactly what he has done.

The suite is composed of four movements, "The Return from the War," a miniature march in C major, *Moderato*, common time; "His Jealousy," an *Allegro*, in E minor, common time, marked "with mock rage"; "His Farewell Serenade," a charming movement in G minor, 2/4 time, *Andante*, "with extreme rubato," and "The Tin Soldier's Funeral March," *Larghetto*, "with deep sadness," common time, C minor. It is very easy to plan such a work as this, but there is a pitfall that awaits the composer who attempts it in the danger of becoming so descriptive that the work will descend into something akin to the vaudeville "Hunter's Dream." Mr. Nevin has avoided this; he has suggested his story and done it supremely well. The thematic material, while of no especial distinction, is agreeable and is managed skilfully. In the tin soldier's "farewell serenade" we find a footnote, "with apologies to Mendelssohn"; here Mr. Nevin takes the famous Mendelssohn "Spring Song" and gives it to us in G minor, in a way that would make even the most serious-minded person smile. It is a *tour de force* in miniature!

Two others of Mr. Nevin's organ compositions appear, a well made Toccata in D Minor, dedicated to Dr. William C. Carl, which will sound finely on a big organ when brilliantly played, and "In Solitude." The latter is one of the best examples of serious organ writing in the smaller forms that any American has given us in a long time. There is a distinct Brahmsian feeling in it, and its soft and pensive melody in B flat minor charms through its very innocence of pretence. It is inscribed to James L. Quarles, organist at Cornell University, Ithaca, N. Y.

"A SLUMBER SONG" and "These Women All"|| are the titles of two very agreeable part-songs for four-part women's voices with piano accompaniment, by Gordon Balch Nevin. They are simple and unaffected pieces that will be found suitable for concert programs. Particularly charming is "These Women All," a dainty, cleverly managed bit that cannot fail to win immediate favor.

NEW Boosey song issues are Lily Strickland's "Sweetheart," Roger Quilter's "Fill a Glass with Golden Wine," Harold Garstin's charming cycle, "A Little Child's Day," in which the third song, "The Sun Is Sinking," is a gem, that should be widely sung, and J. R. Morris's album for piano, entitled "Rustic Sketches."¶ These Morris pieces, five little compositions very suitable for teaching purposes, are melodious and sincere.

J. FISCHER & BRO., New York, issue "An Easter Cantata" for mixed voices by H. Brooks Day, which those whose taste runs to purely tuneful music for the church will find to their liking.** It is well enough made, the choral writing having much that is commendable in its makeup, but the ideas which Mr. Day utters have really very little churchly distinction, if any. There is plenty of sweet *cantilena*, plenty of effective melodic writing, both for solo and chorus. The solo, "O Jesus, When I Think" borders on the meretricious. There is nothing that impresses the examiner with its dignity; there is no deep tone sounded and one expects this in a Passion serv-

§"THE TRAGEDY OF A TIN SOLDIER." Characteristic Suite for the Organ. By Gordon Balch Nevin. Published by the Clayton F. Summy Co., Chicago. Price, \$1.25. TOCCATA IN D MINOR, "IN SOLITUDE." Two Compositions for the Organ. By Gordon Balch Nevin. Price, 60 and 50 cents each, respectively. Published by the Gamble-Hinged Music Co., Chicago.

||"A SLUMBER SONG," "THESE WOMEN ALL." Two Compositions for Four-Part Chorus of Women's Voices with Piano Accompaniment. By Gordon Balch Nevin. Published by the John Church Company, Cincinnati, New York and London.

¶NEW SONGS AND PIANO COMPOSITIONS. Published by Boosey & Co., New York.

**AN EASTER CANTATA. Cantata for Chorus of Mixed Voices with Organ Accompaniment. By H. Brooks Day, Op. 36. Published by J. Fischer & Bro., New York. Price, 75 cents net.

ice, as much in 1916 as in the days when the great Bach wrote his immortal works concerning the life and death of the Christ.

AT the recent concert of the Schola Cantorum of New York, a number of Russian folk-songs, arranged by Kurt Schindler, conductor of the chorus, were heard. These have been published by the Oliver Ditson Company.

Mr. Schindler, though a German, feels the spirit of the folk music of all peoples very keenly. He is a specialist and his work in arranging these admirable songs touches a very high standard. Not all of them are folk songs; one finds Rimsky-Korsakoff's "Merry Yuletide" a Russian Carol from his opera, "Christmas Night," and his arrangement of the traditional "Spinning-Top" (which many of us know in Moussorgsky's "Boris"), Pantchenko's "Oh, If Mother Volga," Zolotarief's "The Gipsy," Tchaikowsky's "The Nightingale," Bortniansky's "Divine Praise." These Mr. Schindler has either arranged or edited. In any case he has had a good deal to do with their appearing in their present form. The English literal translations have been made by him; Deems Taylor, the young composer and his wife, Jane Taylor, have done them into verse. Their work is highly creditable. Mr. Taylor is also responsible for a very worthy arrangement of Moussorgsky's "At Father's Door." The Russianism of this chorus is bewitching.

As for the folk songs, there is a superb "Ballad of the Kremlin," a Siberian prison song, set for mixed voices, piano and tam-tam. It is attributed to Vanka Kaina, and was written down in 1908 by one Gartevald. Mr. Schindler has revised it and in so doing has made a stupendous chorus of it. The traditional Volga song—not the more familiar "Aï ouchem"—is magnificently arranged. Then there are the "Song of the Cudgel," the attractive "Kalinka," a Kastalsky arrangement, edited by Mr. Schindler of the Kieff legend, "Bylinka," "Interrupted Slumber" and "Down St. Peter's Road."

The function of the editor and reviser of such music is not to develop the materials beyond a recognition of their original character. Mr. Schindler has not sinned in any way; he has made his arrangements with mastery; he has caught the spirit of the music and has added to choral literature a group of compositions that surpass much contemporaneous choral music. To be sure, these things cannot be sung except by choral societies of true ability. It would be idle for others to attempt them, for they call for real choral technique. Music-lovers owe Mr. Schindler a debt of gratitude, as also his assistants, Mr. and Mrs. Taylor, for this admirable achievement.

WILL C. MACFARLANE, formerly organist and choirmaster of St. Thomas's Church, New York, and for the last four or five years city organist of Portland, Me., has entered the lists with a charming operetta in two acts, "Little Almond Eyes," libretto by Frederick H. Martens, published by the Oliver Ditson Co.††

It is not an ambitious work, nor is it destined for performance on Broadway. Not that its music is not worthy of that honor, but rather because Mr. Macfarlane has written in a way that makes his work possible of performance by amateurs. The solo parts are within a limited range and the choral part also is not taxing.

The story is a pretty conception, in which Mr. Martens has shown his almost inexhaustible fancy. The lines are brisk and rippling—barring a few too many puns—and the lyrics often reach a point of excellence which suggests the immortal W. S. Gilbert.

Mr. Macfarlane gives proof of his fine musicianship all through the work. He has also displayed a natural melodic flow, which is very effective in these light numbers. His musicianship has enabled him to do such satisfying turns, as that which he accomplishes in his overture to the operetta, where a theme, Chinese in character—if not so authentically—is given out first in 3/4 time, *Allegro* over a base of empty fifths, alternating F—C, G—C; it is next treated in waltz time and then as a march in 2/4 time, *Allegro vivace*. Finely written is the short *a cappella* quartet, "Flow, Tears of Glad Elation."

A. W. K.

††SONGS OF THE RUSSIAN PEOPLE. Fifteen Compositions by Russian Composers and Folk Songs. Arranged and edited for Chorus of Mixed Voices by Kurt Schindler. English Translations by Jane and Deems Taylor and K. S. Published by the Oliver Ditson Company, Boston. Prices, 12, 16 and 20 cents each.

‡‡"LITTLE ALMOND EYES." Operetta in Two Acts. Music by Will C. Macfarlane. Libretto by Frederick H. Martens. Published by the Oliver Ditson Company, Boston. Price, \$1.00.

DETROIT APPLAUDS WASHINGTON SINGER

Charles Trowbridge Tittmann in
Club and Orchestral
Programs

DETROIT, MICH., Jan. 29.—On Tuesday, Jan. 25, the Tuesday Musicales of Detroit presented Charles Trowbridge Tittmann, a well-known bass-baritone of Washington, D. C., in recital. Mr. Tittmann is a graduate of Princeton in the class of 1905.

The program opened with two classics and a Tosti number, "Aprile," the singing of the latter being especially notable for excellent diction. In the "Vittoria Mio Core," Mr. Tittmann's rhythm was faultless. The second group consisted of two old songs, sung with good effect. "The Kerry Dance" and Rogers' "Wind Song."

In "Das Rosenband" Mr. Tittmann made his strongest appeal to his audience. The intervals in this Strauss number tax even the greatest singers, and Mr. Tittmann accomplished them with ease and surety of pitch. The following Strauss song, "Mein Herz Ist Stumm," afforded ample opportunity for display of the artist's remarkable sense of phrasing. The program closed with three compositions by Carl Loewe, each sung with a keen discrimination born of his superior musical intellect. Alice Lydecker's accompaniments assisted in making the musicale delightful.

Three orchestral concerts in three days is the record for this week. Before an audience which completely filled Arcadia, the Boston Symphony Orchestra, Dr. Muck conductor, made its annual appearance in this city. Under Dr. Muck's rapier-like baton, the orchestra gave an interpretation of the following:

Brahms, Symphony No. 1, in C Minor; Wagner's Overture to "The Flying Dutchman"; the symphonic poem, "The Island of the Dead," by Rachmaninoff, and the Overture, "Le Carnaval Romain," by Berlioz.

The playing of the symphony was a revelation and an inspiration.

On Friday, Jan. 28, the Detroit Symphony Orchestra, under Weston Gales, played a most varied program, as follows:

Mendelssohn's Overture, "Fingal's Cave"; Brahms' Symphony in F Major, No. 3; Glazounov's Valse de Concert, Op. 47, and Chabrier, Rhapsody "Espana."

The interpretation of the symphony lacked conviction, but the other numbers were well played. In the popular concert given in Arcadia Sunday afternoon Jan. 30, the orchestra gave substantially the same program, except that in place of the Brahms number the "Tannhäuser" March and the Handel Largo were played.

At this time Charles Trowbridge Tittmann, baritone, of Washington, D. C.,



Charles Trowbridge Tittmann, Talented
Baritone of Washington, D. C.

sang before a Detroit audience for the second time within a week. While Mr. Tittmann, who is a pupil of Myron Whitney, Jr., is a lawyer, he is possessed of such excellent qualities as a singer that his name should rank high among the artists of the immediate future. He sang the aria, "In diesen Heiligen Hallen," from Mozart's "The Magic Flute," with orchestral accompaniment, and a group of songs with the piano. E. C. B.

Mount Vernon Woman's Club Hears
Pleasing Program

MT. VERNON, N. Y., Jan. 31.—On Friday evening, Jan. 28, a concert of unusual merit was presented by Marguerite Hazzard, lyric soprano, assisted by Mrs. George Phelps Robbins, violinist, in the Rose Room of the Westchester Woman's Club. Miss Hazzard, an artist pupil of Dr. Carl E. Dufft, is a young singer of great promise. Her voice is brilliant and her personality charming. Her program included Italian, French, German, Russian and American compositions. Mrs. Robbins played with warmth of tone and a sincere and artistic understanding of the compositions she offered. The accompanists were Edna Fearn for Miss Hazzard and Ida M. How for Mrs. Robbins.

New Orleans Daughters of Confederacy
Give Concert

NEW ORLEANS, LA., Jan. 28.—Last Monday night the Scottish Rite Cathedral was crowded with a most enthusiastic audience to hear the concert given under the auspices of Fitzhugh Chapter, Daughters of the Confederacy, the artists being Jane Tuttle, soprano; Genevieve Fodrea, violinist, and Ruth Klauber, pianist. The trio of artists did splendidly and received much applause after each selection.

Fritzi Scheff has been filling a week's engagement at the Orpheum. D. B. F.

Quartet of Soloists for Professional
Woman's League

At the Professional Woman's League, at Sixty-eighth street and Broadway, New York, a musicale was given on Sunday evening, Jan. 30, by Harriet McConnell, mezzo contralto; Karla Kehr-wieder, violinist; George F. Reimherr, tenor, and Emil Breitenfeld, at the piano. Miss McConnell scored in German lieder by Schubert and Wolf, in the "O Don Fatale" aria of Verdi, and in a group in English by Noel Johnson, Emil Breitenfeld, J. Rosamond Johnson and A. Walter Kramer. There were pieces by Wag-

ner-Wilhelmj, Musin, Wieniawski and Hugo for Miss Kehr-wieder, while Mr. Reimherr sang admirably a Handel air, songs by Ronald, Breitenfeld, Quilter, Speaks and Warner. Mr. Breitenfeld supplied excellent accompaniments for the artists. The final number was the "Home to Our Mountains" duet from "Trovatore," sung by Miss McConnell and Mr. Reimherr.

PORTLAND AUDIENCES
ARE ROYALLY REGALED

Maud Powell and Mr. and Mrs. Gabrilowitsch Give Much Pleasure in
Oregon City

PORTLAND, ORE., Jan. 24.—The first important musical event of the past week was the concert by Maud Powell at the Heilig Theater on Thursday evening. She appeared under the Heilig Theater management and was greeted by a capacity audience. Mme. Powell is a favorite here and each number on her program was heartily enjoyed. Assisted by Mrs. Susie Fennell Pipes, June Reed and other Portland violinists who supplied some of the music lost by Mme. Powell in the California flood district, a program which included the De Bériot Concerto, No. 7, in G, the D'Indy Sonata in C and selections by Sibelius-Powell, Massenet-Powell, Bizet-Sarasate, Percy Grainger and Zarzkycki, was played. Encores were the Andante from Beethoven's A Minor Sonata, a Brahms Rhapsodie, a Chopin Valse, "Meditation," by Massenet, and a Valse by Herbert. Arthur Loesser, who accompanied Mme. Powell, is an exceptionally fine pianist and scored a decided success. Mme. Powell will return for another concert to be given at the Heilig Theater next Sunday afternoon.

On Friday evening Ossip and Clara Clemens Gabrilowitsch appeared in concert at the Heilig Theater under the Steers-Coman management. Probably no

pianist has so quickly won his way into the hearts of a Portland audience. Before he had finished the first number, Chopin's Sonata, Op. 35, Mr. Gabrilowitsch's success was assured. Liszt's "Liebestraum" was another revelation. "Gnomes Reigen," by the same composer, was demanded the second time, while for encores Grieg's "Spring" and "Butterfly," MacDowell's "Witch's Dance" and a Strauss Intermezzo were given. There were other numbers by Liszt, Debussy, Ravel and Grainger.

Mme. Gabrilowitsch shared the honors with her husband, who played her accompaniments. Her voice was in good form and she sang tastefully songs of Schumann, Rachmaninoff, Gabrilowitsch, Grieg and Hinton. For encores she sang Brahms's Lullaby, "Coming Through the Rye," "The Years at the Spring" and "Charley is My Darling."

On Sunday afternoon the fourth concert of the season was given by the Portland Symphony Orchestra, with Mose Christensen conducting. Many requests had been received for a repetition of the Dvorak Symphony, "From the New World," and it was decided to give it at this time. It was splendidly rendered. Other numbers were Ballet Music, from Saint-Saëns's "Henry VIII," "Tanz der Nymphen und Satyrn," by Schumann, Air, for string orchestra, Bach, and "Der Schwan von Tuonela," Sibelius. Every seat in the theater was filled, which means that about 2000 were present. Mr. Christensen is a quiet but forceful conductor.

Lucie Valaire, soprano, and Charles L. South, violinist, appeared in a joint recital at Hotel Multnomah last Monday, under the auspices of the Monday Musical Club. Mme. Valaire is an artist of unusual charm and her numbers were greatly enjoyed. Mr. South is a newcomer, having been for many years in Vienna, where he studied with the leading violin teachers. His technique and interpretation are of a high order and he received several recalls. Claire Oakes and Alicia McElroy were the accompanists. H. C.

BEGIN PROVIDENCE
GLEE CLUB SEASON

Large Audience Hears Artistic
Program—Club Musicales
Numerous

PROVIDENCE, R. I., Feb. 1.—The University Glee Club opened its fifth season on Tuesday, Jan. 25, in Memorial Hall before a very large audience. Owing to the illness of the leader, John Archer, Berick Schloss conducted, whereas it had been expected that he would appear as soloist. The singing of the club members improves from year to year, and last night's concert was by all means the most artistic yet given. The assisting artist was the popular contralto, Margaret Keyes, who sang delightfully an aria and two groups of songs.

At the weekly Sunday night concert at the Strand Theater, Fairman's Orchestra was most ably assisted by Cara Sapin, contralto, late of the Boston Opera Company, and Alice Totten, a local cellist of much ability.

One of the latest additions to the course of extension lectures to be given soon at Brown University is one on music, by John F. Marshall, Professor of Music. The course will consist of ten lectures on the various forms of orchestral music.

The fourth and final concert of the Steinert series was given last evening in Infantry Hall by Mme. Yolanda Mero, pianist, and Kathleen Parlow, violinist. The concert was attended by an audience of good size and much enthusiasm, but on account of the program's length only two encores were given. The chief number of the evening was César Franck's Sonata

in A Major, which was followed by several groups of smaller pieces. Both the artists have been heard here previously and found much favor with their audience. It was announced that two supplementary concerts would be given during the season by Fritz Kreisler and John McCormack.

The Chaminade Club gave a very enjoyable "Gentlemen's Night" in Churchill House Wednesday evening with a large number of members and guests in attendance. The program was given by Inez Harrison, mezzo-soprano; Virginia Boyd Anderson, violinist, and May Atwood, pianist.

Mrs. Edward M. Harris entertained the members of the MacDowell Club and their friends at her home on Bell Street on Monday evening when a most enjoyable program was given by several well-known local musicians.

A large audience greeted the "Meistersingers" at the Y. M. C. A. hall in the second concert given there this season. The program was well selected and the voices blended nicely.

The Monday Morning Musical Club met with Mrs. Merwin White at her home and listened to a pleasing program by Jessie Hunt, pianist, Mildred Webster, violinist, Mrs. Merwin White, contralto, and Genevieve Holmes Jefferds, soprano. G. F. H.

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New York, February 12, 1916

THE COMMUNITY CHORUS

The new form of socio-musical organization known as the "community chorus" figured in the correspondence from two cities to the westward, in MUSICAL AMERICA last week. Recently MUSICAL AMERICA has recorded the birth of the New York Community Chorus, which is now well launched and holding weekly rehearsals. Similar developments have appeared in other cities.

What is this new song movement of the people, and wherein does it differ from any other choral organization?

America has, in general, always been notoriously deficient in choral singing. There has undoubtedly been a great deal of it, first and last, in this country, but the peculiar pride which England and Germany have taken in their special kinds of choral organizations has not had much of encouragement or stimulus here. Though we have a number of admirable choruses, a

chorus of unusual excellence is, in America, a rarity and a cause for remark. When the Toronto Choir arrives it creates as much excitement as a visit of the Boston Symphony Orchestra to the plains. We have not been a choral country.

Now there crops up a new style of chorus, the community chorus, which gives evidence of great vitality of popularity, of appropriateness to our democratic American life. It has points of marked distinction from the usual choruses of the past. The first is its acceptance of all comers, without anything even faintly resembling a voice trial. Anyone who appears at rehearsals is a member of a community chorus.

Second, it requires no previous knowledge of sight reading, and offers no instruction in that science formidable to the layman. The members of the chorus all have the music in their heads, and they all sing their parts; but they learn them by contagion, by a process of musical mass-psychology, by inspiration from that element which is prepared to lead off a little more strongly, as well as from the leader himself carrying snatches of a part here and there where the note sequence may be a bit difficult. Nothing is plainer from the experience of such rehearsals than that we are wrong if we suppose that a considerable period of study of notation and sight reading must be interposed between the people as we find them, and the practical singing of choruses in parts. The carrying of a part is not a matter of the eye, but of the ear and the soul. The untutored chorus member, learning his part by inspiration, soon learns the correspondence between what he is singing and what is printed on the page which he holds.

Beyond all this, the community chorus, unlike the traditional choral organization, does not employ humans to effect an artistic end; it employs the power or song to weld the people together for the ends of human unity. It reverses the old process. It does not aspire to the technical niceties of the older chorus ideals; it does not compete with the Toronto Choir. It does not sacrifice humanity to art, it includes all, gives self-expression to all, and moves to a new goal.

In these terms, it is possible that America will strike out for itself a new and immense development of choral singing, the like of which has not been known in any land.

WAGNER AFTER THE WAR

Auguste Rodin is perhaps the leading figure in a group of eminent Frenchmen who have recently expressed themselves, for the most part on the negative side, with regard to the question as to whether Wagner's music should be played in France after the war. The great sculptor is reported as being particularly strong in his conviction that Wagner is too near to the present to be successfully dissociated from it hereafter.

Many European's whom the world has long regarded as sages and seers have stepped down from such a height since the war began. It is strange that precisely those men who should be best fitted to take a long range view should see no farther than their noses at the present time. It is a French saying,—Which would you rather have, your nose as long as your sight or your sight as short as your nose? Despite the fact that the name of Rodin stands to-day perhaps above all others for beauty and perfection of the human form, it were better that he should go about with a nose extending to the horizon than that his sight should suffer such a sorry curtailment.

That the passions of the war should so violently have warped the judgment of great men is perhaps as great a proof as any of the immense significance of the present world conflict. The ideal of the brotherhood of man is now suffering the greatest shock to which it has been subjected in all history, it is true; but it is as certain to reassert itself in time as the sun is to rise.

It is inconceivable that the world after the war is to consist of a number of armed and inimical camps. Common humanity will prevail in the long run, and the deep ideals of mankind will rise in glory greater than ever.

The affection for the music of Wagner was implanted in the heart of the world before it was shaken with the passions of the present struggle, and it is unthinkable that that music should hereafter become identified with the issues of a later day. There is nothing that is aggressive toward the world in the whole range of Wagner's writings or music, and his work will stand in truth for what it humanly is, and will continue to hold the admiration and love of men through the ages, whatever the temporary divisions of the present.

Enjoys Mephisto

To the Editor of MUSICAL AMERICA:

Please find enclosed check for a year's renewal for your splendid paper. Could not get along without it. Especially enjoy "Mephisto's Musings." The supplementary photos are fine, too, as well as others in the paper. Very truly yours,

(Mrs. F. B.) KITTIE STUART CHADWICK.
Syracuse, N. Y., Jan. 24, 1916.

PERSONALITIES



Maud Powell in Honolulu

Surf-riding and swimming on New Year's Day were the pleasant form of relaxation indulged in by Maud Powell, the celebrated violinist, while she visited Honolulu. Mme. Powell returned to "the States" recently and is now touring the West.

Sousa—John Philip Sousa, the noted bandmaster and march king, has been elected president of the American Amateur Trapshooters' Association. Mr. Sousa has won many prizes at the traps.

Destinn—Mme. Emmy Destinn says that her pet abomination is the musical (?) radiators which she finds in various hotels when touring the country. Not only do they try to compete with her when she practises, but they interfere with her slumbers when their cacophonous chatter begins at 5 A. M.

Viafora—At Mme. Gina Ciaparelli-Viafora's recent New York recital there were many musical celebrities in the audience at Aeolian Hall, including Pasquale Amato, Victor Maurel, Enrique Granados, Gaetano Bavagnoli, Giovanni Martinelli, Luca Botta and Mrs. Giorgio Polacco. Mr. Polacco came later to the Italian Club, where a supper dance was given in honor of Mme. Viafora.

Rothwell—When Mrs. Walter Henry Rothwell, wife of the noted conductor, returns from the hospital with the young addition to the Rothwell family—now over two weeks old—she will find that Mr. Rothwell has gained some knowledge of the servant problem, having had one servant (or none) per day, and between lessons and visits to his wife he has been besieged by grocers, butchers, bakers, etc.

Harris—Victor Harris, the noted choral conductor, who gave a splendid concert with his St. Cecilia Club on Jan. 18, has received letters from Percy Grainger and Mrs. H. H. A. Beach, in which these composers, who were represented on this program, have expressed themselves in superlative praise of the fine singing done by his chorus. Mrs. Beach said that she would not know where to look for this chorus's equal, and Mr. Grainger spoke of a singularly "perfect rendering" of his compositions.

MacDowell—Mrs. Edward MacDowell, widow of the American composer, is mourning the loss of a gold watch which had belonged to her husband. She prized it highly as a memento of the famous musician. Last week she left her bag, containing the watch and \$100 in cash, in the hallway outside her room in the Auditorium Hotel, Chicago. When she looked for the bag it was gone. She advertised that the thief could keep the \$100 and no questions would be asked if he only would return the watch, but the thief has kept both the watch and the money.

Kousnezoff—Mme. Maria Kousnezoff, the soprano of the Chicago Opera, is happy that her husband, Jose Lassalle, is with her this year. He is a conductor, who has been for ten years in Munich. "Usually," laments Mme. Kousnezoff, "Jose is employed in one place and I in another. If he goes to Munich then I go to Madrid, and when he conducts in Madrid, I sing in Monte Carlo." This season the European war has made it possible for the Spanish conductor of German opera to take a vacation, and he is accompanying his Russian wife on her tour of the United States.

Bispham—Richard L. Stokes, the St. Louis critic, recently paid a striking tribute to David Bispham's portrait of Beethoven in the play, "Adelaide." "If one of the familiar portraits of Ludwig van Beethoven suddenly stepped from its frame and walked before us," he wrote, "the marvel would differ in degree, but not in kind, from that achieved by David Bispham's uncannily realistic impersonation. So lifelike was the facial resemblance which Bispham was able to affect, with the shock of unruly hair, the blazing eyes, the fiercely protruding lips, the stubborn chin, that at times, especially when he struck the postures made universally known by Beethoven's pictures and busts, one had the illusion that time had rolled back a hundred years and that the composer stood present in flesh and blood."

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POINT and COUNTERPOINT

IN the Alabama city of Selma a progressive local manager is Louis Merkel, who leaves nothing undone toward seeing that the entire community patronizes his visiting attractions. One day he sought out the baggage man at the Southern Railway station and accosted that worthy as follows:

"Are you goin' to Damrosch to-night?"
 "No," was the reply, "Damrosch ain't on our line."

"I told my youngster that if he was a good boy I'd take him to hear 'Hänsel and Gretel' this year."

"Did it work?"
 "No; said he, 'I tried that last year and the opera wasn't worth it.'"

Thus does George Jean Nathan, in *Puck*, describe the garlic-eaters of the standee circle:

Synonym for "Aisle" (in the gallery of the Metropolitan Opera House)—Boulevard des Italiens.

Some remarks at the "Goyescas" première: As Granados, the *Robinson Crusoe* of Spanish opera, and Periquet, his man Friday, bounded forth at each curtain call, Cassius exclaimed:

"Ah, the Mutt and Jeff of Spain!"

Riccardo observed: "There's more color in Granados's vest than there is in the instrumentation." The waistcoat was of yellow khaki with small red polka dots.

In the "Goyescas" libretto the age of all four characters is given as twenty-five. Evidently Spain has found something "just as good" as the Fountain of Youth—one may reach the quarter-century mark, but no further.

How great is the influence of environment! The press room at the Metropolitan is supplied with a messenger to relay the critics' burning words to the newspaper offices. This sixteen-year-old lad burst into criticism the other night and we have secured the publishing rights of his critique:

ACT 1, "LA BOHEME"

Puccini's "La Bohème" appeared last night for the third time this season at the M. O. H. Unlike the last performance Caruso impersonated Rodolfo. He was applauded warmly; as the public has found he is the only artist capable of executing the dynamic effect. Mme. Alda was a very modest "Mimi" and was accorded as enthusiastic applause. The music is terse and rapid. Caruso interpreters this banal and sweeping lyricism with precision, and impressiveness, which provokes spontaneous approval. The cast consisted of:

Mr. Bavagnoli conducted. "Caruso has proved himself to be an inimitable Rodolfo." (Of course this statement would not dare be published.)

On a postcard this was written, and dispatched to us:

A counterpoint to "Point and Counterpoint."
 Have Bach's inventions been patented?
 Don't shoot, I'm holding hands up.
 I am only a poor Brooklynite.
 Safety first.

F. M. Wood of Willoughby, Ohio, is the sender of the following:

Here's one for your "Point and Counterpoint" column. It appeared in the personal section of a rural weekly published near Cleveland.
 "Mr. and Mrs. J. H. L. were in Cleveland last week attending the Chicken Show and Grand Opera."
 Competing artists must take their chances in this part of the country.

From another Ohioan, C. R. Swickard of Columbus, we've received a specimen of the "Round About Ohio" column in the *Ohio State Gazette*, which includes this:

An important entry in the infant-prodigy contest is submitted by the *Logan Journal-Gazette*, which reports that Little John Philip Oberle, the talented four-year-old boy of that center of population, can play the standard-sized drum with all the vigor, delicate shading and genuine musicianship of the average standard-sized drummer many years his senior. A public recital was given by little John Philip in the Logan Opera House one evening not long ago and the prediction was freely made that the cute and temperamental little fellow will grow up to be as great a musician as his famous namesake. One prominent Philistine, whose charming wife had forced him to attend, rather marred the effect of the prophecy, however, by adding sotto voce and in his growling way, "if he is permitted to live."

One of our copy-readers hands us this bit of chaff (deleted) which he separated from the wheat of a press agent's panegyric:

It is a safe assumption that in the body of the scribes has gained another band of royal roosters, for to the last man, every one who heard him was vociferous in their exclamations of surprise at the remarkable possibilities contained in his voice.

"There's one thing to be said about this Broadway music," said Slithers. "Unconventional though it is, it has great heart interest, don't you think so?"

"Really?" said the Critic. "I hadn't noticed. I thought from the way most of it is sung if it had any organic interest it was chiefly nasal."

'Ow's yer English accent? Then read this aloud:

Butcher: "'Ow is my daughter gettin' on with 'er music, professor?"

Professor: "Well, I'm only teaching her the scales at present."

Butcher (indignantly): "Teachin' 'er the scales! I don't want 'er to know nothink about the scales. She ain't goin' to serve in the shop. I mean 'er to be a lady. Teach 'er the pianner, or I'll take 'er away from yer."

Rennold Wolf gives this "millenium note" in the *New York Morning Telegraph*:

The vaudeville executives have discovered one Parsifal, "the Pure Man," and will shortly offer him in the Keith houses. Just to make it more difficult, Parsifal is Caruso's protégé.

When the Philharmonic played the Saint-Saëns "Rouet d'Omphale," so Henry T. Finck relates in the *New York Evening Post*, some one suggested that Stransky took the "Rouet d'Omphale" too fast, but the prompt answer was, "roués are always fast."

MUSIC IN NEW MEXICO

Woman's Club and Conservatory Faculty Plan Interesting Season

ALBUQUERQUE, N. M., Feb. 5.—Among the musical events of interest this winter was the organ recital given by E. Stanley Seder, director of the Department of Music of the University of New Mexico, before the New Mexico Educational Association at its recent annual convention. Mr. Seder was also heard in recital at the university on Jan. 18, the assisting artists being Mrs. Ralph M. Henderson, violinist, and Mrs. Ada Pierce Winn, soprano.

On Feb. 8, a Wagner concert will be given under the auspices of the Fortnightly Music Club, of which Mrs. E. L. Bradford is president, when organ transcriptions of the "Tristan" Liebestod, the Good Friday Spell from "Parsifal" and the "Meistersinger" Prelude will be played by Mr. Seder. The club is also arranging a Maud Powell recital for Feb. 14. Charles W. Harrison, tenor,

will appear in recital under its auspices on Feb. 23, and on March 28 its Chorus will give the Coleridge-Taylor "Hiawatha."

Mr. Seder, who has been active in promoting an interest in good music throughout New Mexico, has the distinction of having taken the highest honors in organ playing and theory of any candidate presented last year for Fellowship in the American Guild of Organists.

PIANIST'S NEWARK RECITAL

Katherine Eyman Reveals Her Skill in Serious Program

NEWARK, N. J., Feb. 4.—Equipped with a facile technique, and a sound knowledge of the classics, Katherine Eyman, the young East Orange pianist, gave her annual recital in Wallace Hall here last night before an enthusiastic audience. Miss Eyman performed a program that might be termed academic in value, made up of Bach, Schumann, Chopin, Raff, Moszkowski and Paderewski, and in all cases she showed a seriousness of ideals in her interpretations. Her technique, in which she combined the arm-weight movement with pure finger dexterity, was at no time disappointing. The performance of the charming Brahms Capriccio and the sparkling "Etincelles" by Moszkowski, probably gave the most pleasure. At the close of the program Miss Eyman was heartily and repeatedly recalled. Among those present in the audience was the young artist's teacher, Alexander Lambert; Edwin Wickenhoeffer, Alexander Berni, and a number of other of her confrères. Miss Eyman was the recipient of several bouquets of flowers. W. F. U.

A DALCROZE DEMONSTRATION

Renée Longy of Boston Gives Performance with Her Pupils

BOSTON, Feb. 3.—The Dalcroze system of rhythmic gymnastics had its second public demonstration at the New England Conservatory of Music last evening, when Mlle. Renée Longy, the talented young artist who introduced these classes to Boston, gave an exhibition of the work with her classes.

In the appropriate costume for these exercises, an elementary class consisting of the Misses Andrew, Crawford, Danforth, Dickerman, Gietzen, Hinman, MacCarthy, Manning and P. Moorhouse and an advanced class of the Misses D. Moorhouse, Powell, Sergeant, Summerhays and Whiton, gave a program of nine numbers that progressed from the simplest rhythms and formation to a realization of the "Ave Maria" of Bach-Gounod, given by Miss Longy and the four advanced students.

Much of the music for the exercises was new, having been specially written for the performance by Edith Lang, a pupil in composition of Mr. Chadwick. Miss Lang served as pianist. Other assistance was given by Ada A. Chadwick, violin; Colin B. Richmond, organ, and Clifford F. Leeman, percussion instruments. W. H. L.

Neighborhood Orchestra Gives Concert

The Neighborhood Symphony Orchestra gives its second subscription concert at Carnegie Chamber Music Hall, New York, Sunday afternoon, Feb. 13, at three. The orchestra, a product of the East Side House Settlement, is conducted by Jacques L. Gottlieb, musical director of the East Side House. Edythe van Slyke, lyric soprano, is the soloist.

A Source of Help and Pleasure

To the Editor of MUSICAL AMERICA:

Inclosed find amount for a year's subscription. Your paper has been a source of great help and pleasure during the past year, and I find I cannot do without it.

You have my best wishes for still greater success.

Sincerely,

MARION L. KELLOGG.
 White Plains, N. Y., Jan. 12, 1916.



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H. E. Krehbiel in the *New York Tribune*

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"Europeans Should Come to U. S. to Learn to Sing," Says Marie Sundelius

IN a chat with Belle M'Cormick of the Grand Rapids News, during her recent visit in the Michigan city, where she appeared in recital last month, Marie Sundelius, the gifted soprano, discussed singing, husbands, temperament and other interesting topics.

According to the interview her advice is:

"If you want to learn to sing, do it in America." And Mme. Sundelius's advice is good because she happens to know how to sing unusually well herself.

The "second Jenny Lind" was born in Sweden, but has received all her fundamental voice training in America, which she declares turns out more good singers than any other country in the world.

Mme. Sundelius began singing at little church affairs and small recitals when she was 19, but never did she even entertain the idea of being a professional, of gaining a career until her husband put her up to it.

Husband Made Her Study

Yes, it seems there are husbands and husbands. And this one, by the way a Boston physician, insisted that his wife develop her musical talent and spurred her on to the achievements she has already won.

"It was when we were on our honeymoon in Europe," said Mme. Sundelius, "that my husband sent me over to Paris to coach with one of the teachers there. I had no aspirations whatever. I loved music and enjoyed studying it, but I never thought that my voice was even unusual."

"But my husband, who is an accomplished musician himself, made me see that I could do things and urged me into public work. He takes even more pride in my successes than I do and rejoices over my every triumph."

Mme. Sundelius does not find a public life for a woman incompatible with domestic happiness. "I don't think any set rules can be set down for matrimony," she said.

"Because some people prefer never to separate is no reason that others cannot follow separate lines of endeavor and be perfectly happy."

"Personally, I believe it to be ideal. We all have our individual lives to live

as well as our matrimonial lives, and in my observation husbands and wives who have their own work are happier than those whose minds have but a single thought and hearts have but a single beat. I think a little variety of thoughts and beats makes life more interesting."

Getting Home Nicest Part of Trip

"Why," she exclaimed, "I like my trips chiefly because it is always so nice to get home and tell all about my experiences and find out that I have been missed. Our periodical separations just give my husband and me a chance to appreciate each other and to grow individually."

And the little Swedish singer thinks also that it is perfectly safe for a husband to let his wife do a little globe trotting because absence makes the heart grow fonder, but as far as men are concerned—that is a different thing.

"Women," she said, "are not so susceptible to the lure of the limelight as men. Women can stand fame and attention and not lose their heads and get temperamental."

Mme. Sundelius practises every day. She can't have a studio, so she has to ascend and descend the scales and "oo-ee-ah" in her room.

"But once I was practising," she confided, "and a frolicsome drummer or somebody in the next room began to imitate me. So now I shut myself up in the bath room and go at it where no one can hear me."

New Choral Society Formed in Fairmont, W. Va.

FAIRMONT, W. VA., Jan. 25.—Steps were taken toward the formation of a choral society at a meeting held in the Chamber of Commerce rooms last night. Before the session adjourned the organization was perfected by the election of the following officers:

Lamar C. Satterfield, chairman; L. H. Randall, treasurer; Edna Jacobs, secretary. Committee on organization—John Rock, chairman; Mrs. C. W. Waddell, Mrs. Brooks Fleming, Jr., Mrs. H. G. Stoetzer, Dr. C. H. Neill.

The charter members of the society are: Mrs. C. W. Waddell, Edna Jacobs, Laura Briggs, Hazel Bock, Mrs. Brooks Fleming, Jr., Mrs. James C. Thompson, Mrs. Oliver A. Wood, Ida Stone, Mrs. H. G. Stoetzer, Amy Rice, Emma Oderbolz, John Rock, Harry J. Hartley, George Miller, Lamar Satterfield, W. D. Barrington, W. E. Watson, Jr., L. H. Randall, E. H. Taylor, C. H. Neill.

Chicago Institute Offers Courses in Evangelistic Music

CHICAGO, ILL., Jan. 29.—A special course in Evangelistic playing and singing will be offered during the coming summer by the Moody Bible Institute of Chicago. The institute has a strong music department, under the supervision of Dr. D. B. Towner, the well known hymn-writer, and this special course will be in addition to the regular ones which are given without cost to the student.

Loudon Charlton Offices Announce Artist Recitals

Artist recitals for February and March are announced from the Loudon Charlton offices as follows: Kathleen Parlow and Ernest Hutcheson, joint recital from French composers, at Aeolian Hall, Wednesday afternoon, Feb. 9; Louise MacPherson, pianist, recital, Aeolian Hall, Thursday afternoon, Feb. 10; Marguerite Volavy, Bohemian pian-

ist, recital, Thursday evening, Feb. 10, Aeolian Hall, with two "Goyescas" pieces as novelties on Miss Volavy's program; Ossip Gabrilowitsch, recital of Brahms and Liszt Compositions, Aeolian Hall, Thursday afternoon, Feb. 24; last concert Flonzaley subscription series, Aeolian Hall, Tuesday evening, March 14; joint recital, Harold Bauer and Ossip Gabrilowitsch, Aeolian Hall, Saturday afternoon, March 18; joint recital, Harold Bauer and Pablo Casals, Aeolian Hall, Saturday afternoon, March 25.

Brooklyn Choir Offers Afternoon Service "A Cappella"

At All Saints' Church, Seventh Avenue and Seventh Street, Brooklyn, in order to accommodate those who come from a distance, it has been deemed advisable to change the hour of the second Sunday service from eight in the evening to four in the afternoon. N. Lindsay Norden, choirmaster, has been presenting at the evening service genuine ecclesiastical music in the true church style, without accompaniment. The choir consists of thirty-six mixed voices, and has been especially trained in a cappella

singing. Most of the members are also in the Aeolian Choir. The public is invited to attend these services and to hear church music presented as it was intended it should be. The service will be one hour in length, and the new hour goes into effect beginning with Sunday, Feb. 6.

Anita Rio for "Children's Crusade" at Buffalo Festival

Following Mme. Anita Rio's success at the last Worcester Festival in Pierne's "Children's Crusade," she has been in great demand for this work, and Haensel & Jones, Mme. Rio's managers, have booked her to sing this work at the Buffalo May Festival, on May 12. Other advance bookings include the Ithaca, N. Y., Festival, for three appearances, April 27, 28 and 29, and for the Verdi "Requiem" at Boston, on April 30.

Frank C. Hill succeeds Frank Treat Southwick as organist at the First Methodist Episcopal Church of Meriden, Conn. Mr. Southwick recently handed in his resignation, to take effect May 1.

The Story of CARUSON.



AT the height of his operatic career Guglielmo Caruso, one of the world's most famous baritones, left the grand opera stage in order to open a vocal studio in New York City.

A word regarding Mr. Caruso's career prior to his coming to America: Naples was his natal city, his lineage distinguished. Gifted in the art of his father and grandfather, miniature painting, the youthful Caruso's voice was deemed of such promise that he was placed in the Conservatory at Rome, there to study with the great Persichini, who has developed such renowned baritones as Battistini and DeLuca. In fact, Caruso and these last named constitute a baritone trio which speaks eloquently for the art of Persichini. After five years of private study with

this master, Mr. Caruso made his debut, at Piacenza, in "Faust." His success was unequivocal. He was coached in all the operas by the noted Cotogni, whose flattering prophecies for him were fulfilled.

Quickly the news of Mr. Caruso's achievements was disseminated throughout Europe, South America and Australia. Much might be told of his associations with the elect: in passing it may be mentioned that Mr. Caruso has created among other roles, Kyoto, in "Iris" (at Mascagni's request), and the father in "Louise" with Charpentier conducting.

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R. HUNTINGTON WOODMAN'S SHARE IN BROOKLYN'S MUSICAL ADVANCEMENT

Gifted Song Composer Has Exercised Strong Influence as Conductor of Woodman Choral Club—Head of Institute Music Department, Organist of First Presbyterian Church and Member of Packer Faculty—How His Songs Were Written

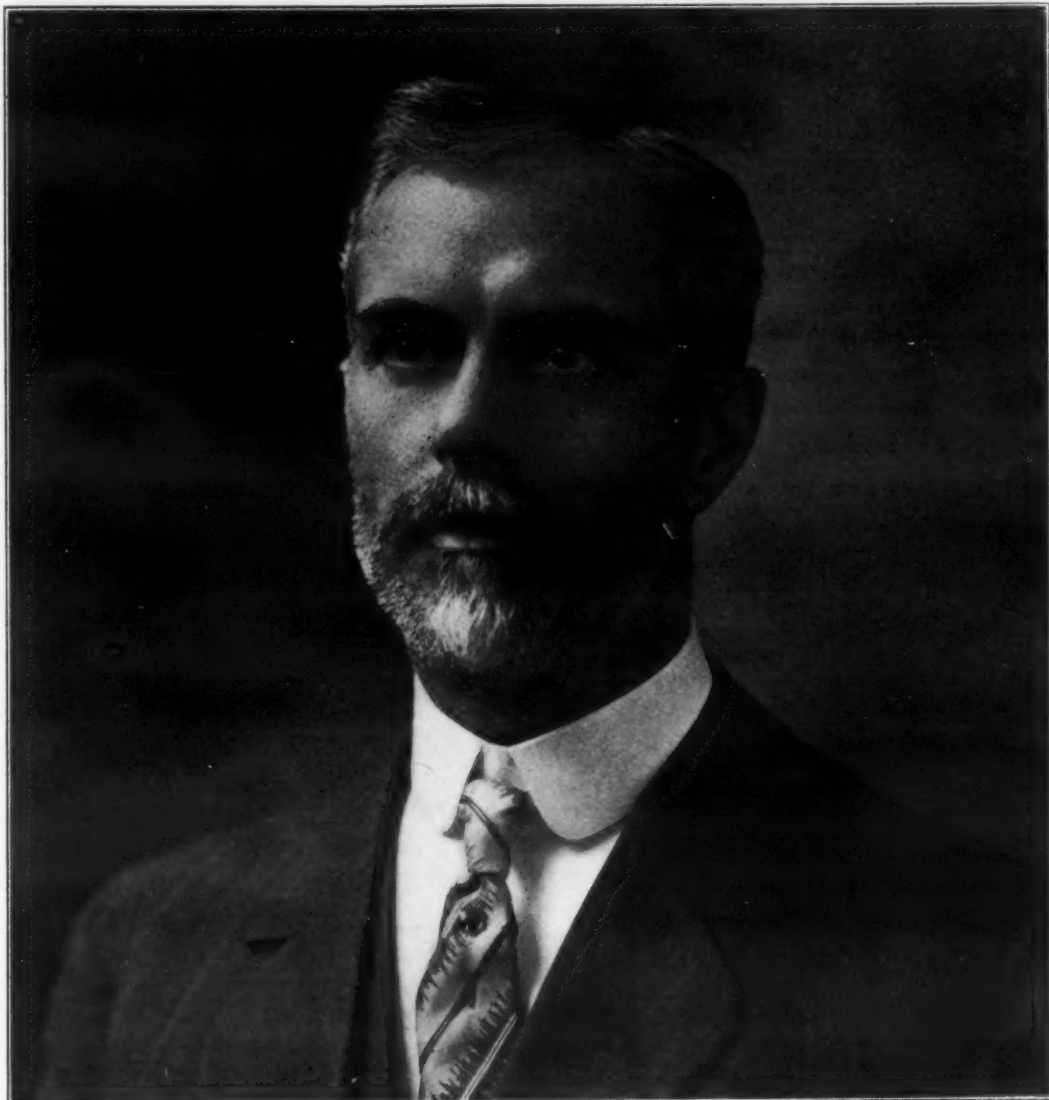
R. HUNTINGTON WOODMAN has for many years exercised a guiding hand in the musical affairs of Brooklyn, as head of the department of music of the Brooklyn Institute of Arts and Sciences, while as a song composer his reputation is world-wide. In the office of Packer Collegiate Institute, of which he is a member of the faculty, a few mornings ago he gave to a MUSICAL AMERICA representative a few facts concerning how he came to write some of his songs.

"Ashes of Roses," which both as a choral number and a solo occupies favored places in programs of to-day, had its genesis as follows: About eight years ago, one day after a particularly good rehearsal of the Woodman Choral Club, its conductor, while on his way, a short distance, to the First Presbyterian Church, chanced to think of the poem of Elaine Goodale, "Ashes of Roses." By the time he had reached the church a melody and the accompanying harmony had fastened upon his mind. In twenty minutes a sketch had been completed in the form of an arrangement for women's voices. This happened on a Friday. The following Tuesday Mr. Woodman took the manuscript to the Schirmer office in New York and a week later received proofs, the printed copies coming out two weeks later.

Song Written in Hour

"A Birthday," was evoked by the sight of a poor setting to Christina Rossetti's verse," said Mr. Woodman. "It was a year after I first noticed the song when I began my setting, which was finished in less than an hour. That is to say, it was sketched. It seems to me that songs that are written rapidly have the greatest success. 'The Open Secret,' was composed for my wife to sing at a teachers' party at Packer Collegiate Institute fifteen years ago. As one of the teachers here I was asked to take part. Mrs. Woodman wanted a new song, and, having the words, I set to work on the music. It was finished three days later."

The composer is finishing his thirty-sixth year as organist of the First Presbyterian Church on "the Heights," of which Dr. L. Mason Clarke is pastor.



R. Huntington Woodman, Prominent Brooklyn Musician, Known Widely as a Song Composer

He has refused many offers of similar positions in Manhattan churches. The old associations of Brooklyn continue to hold him, and, he believes, they always will. For the Packer Institute, the Woodman Choral Club now in its fourteenth season, the Brooklyn Institute of Arts and Sciences, a devoted following of pupils and friends and, by no means the least, the moss-grown church on Clark Street, no other environment could be satisfactory—not even to an idealist of much lesser calibre than R. Huntington Woodman.

A Brooklyn Fixture

That he was long ago a fixture in Brooklyn is apparent from innumerable instances, but perhaps never more forcibly evident than in an incident from the latter days of Dudley Buck. Passing the First Presbyterian Church one day, the distinguished composer—"The old man," his pupils called him—was hailed by Dr. Clarke, the minister.

"You don't know me, Mr. Buck," said

the clergyman deferentially, "but I've known you by sight for a long time. My name is Clarke and I do the preaching here in Woodman's church." C. C. T.

WOODMAN CHORAL CONCERT

Brooklyn Singers Give Fine Program with Messrs. Land and De Nike

A program of much value was given by the Woodman Choral Club of Brooklyn on Jan. 21 in the music hall of the Academy of Music. To the effective ensemble of the women under the baton of R. Huntington Woodman, were added 'cello solos by W. Paulding De Nike and baritone solos by Harold Land. The choral numbers included Sanders's "Up In the Morning," an old French air, Brahms's "Love Will Find the Way" and "May Night," Stevenson's "Italian Serenade," six choruses by Rachmaninoff, Robinson's "Elusive Love," Woodman's "The Night Has a Thousand Eyes," Griswold's "What the Chimney Sang" and Kampermann's "In Sunny Spain." The singing was delightful throughout, the voices being well balanced and the interpretations of a high order.

Mr. Land, whose voice is virile and expressive, gave Woodman's "I Am Thy Harp," Handel's "Hear Me, Ye Winds and Waves," Morgan's "Robin Goodfellow," Homer's "A Banjo Song," Hammond's "The Pipes of Gordon's Men" and an incidental solo in "Italian Serenade." Mr. De Nike made a strong appeal with the Couperin-Kreisler "Chanson Louis XIII and Pavane," Hendriks's "Serenade Espagnole," Crétien's "Ronde de Nuit," Piatti's "Tarantelle" and Rimsky-Korsakoff's "Schlummerlied." He was admirably accompanied by Mrs. De Nike at the piano. Mrs. Florence Brown

Laskey played for the club with her customary efficiency and S. Lewis Elmer, organist, further assisted. G. C. T.

BREAK ZANESVILLE PRECEDENT

Francis Macmillen's Hearers Remain for Encore After Recital

ZANESVILLE, OHIO, Feb. 1.—Francis Macmillen, violinist, appeared in recital at the Weller Theater, Friday night, Jan. 28, under the auspices of the Thursday Morning Music Club. An audience of 1500 greeted the violinist and was held spellbound through the two-hour recital, which included twelve numbers and three encores by the violinist and two numbers and an encore by his accompanist, Nicholai Shneer.

For the first time in Zanesville's history, Mr. Macmillen held an audience for an encore number after the completion of the regular program. Amidst the applause of many, a number of the people had started to leave the theater, but when the violinist's first notes of the encore were heard, all quickly returned to their places and sat spellbound until the number was completed. One of his encore numbers, Dvorak's "Humoresque," called forth rounds of applause. H. W. J.

ILLINOIS CLUB GIVES OPERA

"Hänsel und Gretel" Presented by Rockford Mendelssohns

ROCKFORD, ILL., Jan. 31.—The Rockford Mendelssohn Club presented Humpendinck's fairy opera, "Hänsel und Gretel," before three capacity audiences Jan. 27, 28, and 29 at the Grand Opera House. Mrs. Earl Hyndeman as Hänsel, Mrs. Ralph Cronk as Gretel, Mrs. Charles Reitsch as the Witch, Harold Berg as the Father, Mrs. Fred Carlson as the Mother, and Caroline Radecke as the Sandman and Dewman were all enthusiastically received, the work of Mrs. Hyndeman, Mrs. Cronk and Mrs. Reitsch being particularly beautiful.

Following the opera, Ambroise Cherichetti, tenor, gave two solo offerings—an aria from "Il Pagliacci," and "Caro mio ben," by Giordani. A dance divertissement with solo dances by Mathilde Spengler and Emily Fitzgerald, closed the entertainment. The proceeds are to be divided for the Students' Loan fund, of which Mr. Cherichetti will be the beneficiary, and a local charity. Mr. Cherichetti is preparing for grand opera under the direction of Umberto Beduschi in Chicago. H. F.

ADELAIDE FISCHER PRAISED

Soprano Wins Plaudits at Twelfth Night Club—New Songs for Recital

Adelaide Fischer, the soprano, who will give her third annual Aeolian Hall recital on Jan. 31, appeared at the Hotel Astor, New York, before the Twelfth Night Club, on Jan. 6, with much success. Miss Fischer was heard to good advantage in a group of songs including the Charles Gilbert Spross "Jean," Cottenet's "Red, Red Rose" and Bemberg's familiar "A toi."

The program which Miss Fischer gave at her third New York recital included several songs of Miss Fischer's brother, Otto L. Fischer, the pianist. Furthermore, it will contain several works seldom heard by New York recital goers, such as the aria "Di Nicea" from Freschi's "Sardanapalo."

Max Bruch's new choral work, "Heldenfeier" has made a deep impression in Berlin.

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THREE CONCERTS BY THE PHILHARMONIC

Two New Works by American Composers Included on the Programs

Three different programs in as many days were offered last week by the New York Philharmonic. Leo Schulz, first 'cellist of the orchestra, was soloist on Friday afternoon; on Saturday evening took place the third of the popular-priced series, with Olive Fremstad and an all-Wagner program, and last Sunday afternoon another 'cellist, Beatrice Harrison, assisted. The Friday bill was:

Suite for Orchestra, Op. 33 (first performance), Stahlberg; Concerto in A Minor for Violoncello and Orchestra, Op. 33, Volkmann; "Invitation to the Dance," Weber-Weingartner; Symphony, "A Rustic Wedding," Goldmark.

Mr. Stahlberg, assistant conductor of the Philharmonic, is no stranger on local programs. Several orchestras have played his effusions in the last seven years. Some were fairly good, some very bad and none very like the other in style and content. It is recorded that since 1913 he has completed an "Overture Militaire," a "Rhapsodie Funèbre," a symphony in four movements and a rhapsody for violin and orchestra. So it is probable that his well-stocked larder will continue to furnish program material for some time to come.

However, Mr. Stahlberg's work is showing improvement. The present "Suite" (finished only last summer and played from manuscript) is the best thing he has thus far put forward, even if not the most ambitious. It contains four movements—none of them intricately organized or too long—a "Solemn Prelude," "In Olden Style," a minuet and a gigue; good music, well, and at times, feelingly written, if without individuality. The prelude and the gigue are the

most striking numbers, though the other two have charm. The gigue is distinctly not in "olden style," either in respect to harmony or instrumentation. Mr. Stahlberg conducted his work, which enjoyed a favorable reception.

Mr. Schulz played Volkmann's deadly concerto with his wonted taste and artistry, though one is not accustomed to hear him wander so frequently and so far from the pitch. But all the noted 'cellist's skill did not avail to mitigate the dullness of a work which is as poppy and mandragora. Weingartner's brilliant contrapuntal version of Weber's famous waltz came like a breath of fresh air after the concerto. Like the succeeding Goldmark symphony, it received a surpassingly fine performance at Mr. Stransky's hands.

The Wagner Concert

A huge audience heard the Wagner concert and gave Mme. Fremstad an ovation comparable to that she received at her recent recital. In fact, it was several minutes before the wave of applause that broke when she first came into view subsided sufficiently for her to begin. At no time in her career has the great American artist been as popular as today—which fact certain parties who have proclaimed that her Metropolitan devotees no longer feel her absence so keenly will do well to bear in mind. In a stately black gown and splendid coiffure she made a regal figure last Saturday. Once again her singing was surprisingly good from the conventional point of view, as well as otherwise, though her first numbers—"Im Treibhaus," "Träume" and "Schmerzen"—were less notable vocally than her delivery of the "Götterdämmerung" immolation scene, in which her tones range firm and sure even in the uppermost flights of Brünnhilde's music. Probably never before did she sing the scene so well. And what shall be said of her interpretation of it from the higher standpoint? What, save that excepting Lilli Lehmann no living artist conveys the hallowed message of this, the grandest page in all music, as does Olive Fremstad? And those who heard her disclosure of it last week felt therein the spiritual summation of a lifetime.

Mr. Stransky and his orchestra cooperated nobly with the singer in this number and made the orchestral epilog so thrilling that one regretted that the concert had not ended with this instead of the "Ride of the Valkyries," played immediately afterward. The other items of a good program were the "Flying Dutchman" and "Meistersinger" Overtures, the "Tannhäuser" Bacchanale and third act prelude, the "Rheingold" finale and the introduction to the third act of "Lohengrin."

A Novelty by Bingham

The Sunday program dispensed the following:

Goldmark, Overture, "Spring," Op. 36; Dvorak, Concerto in B Minor, Op. 104, for Violoncello and Orchestra, Beatrice Harrison; Bingham, Orchestral Fantasy (Manuscript Performance); Saint-Saëns, (a) "Phaeton," Op. 39; (b) "Le Rouet d'Omphale," Op. 31; (c) "Danse Macabre," Op. 40; (d) "March Militaire" from Suite, "Algerienne."

Miss Harrison's performance of the partially interesting concerto of Dvorak proved her an even better artist than she was a year ago. It had all the elements of refinement and taste, it delighted by its poetic winsomeness, its color and alluring charm of tone and the technical proficiency manifested. A few flaws of intonation did not mar the results to any serious extent and the young woman enjoyed a hearty reception after the concerto.

The novelty of the day, Seth Bingham's "Orchestral Fantasy," turned out a blank disappointment. Mr. Bingham is a person of consequence, who has had the tutelage of D'Indy, gained Mus. Bac. degrees, won prize competitions and had some of his music played by organizations of repute. Besides, he holds important organ posts and teaches at Yale by the side of Horatio Parker and David Stanley Smith. The present "Fantasy" dates from 1911 and was brought out by the New Haven Orchestra, under Professor Parker's direction. It has virtues of a kind in the shape of tolerable brevity, businesslike orchestration and an agreeable lyrical moment or two. Beyond that it has little to commend it. It is singularly pointless and purposeless music, which travels, as it were, in a circle and reaches nowhere in the end. It begins with a lively unison melody for violins and follows this with a theme for brass of slightly Indian character. Neither is of special account and the "free development" they receive consists mainly of repetitions, interrupted once or twice by a gentle subsidiary melody. After proceeding in this fashion for a short space the composition stops. The Philharmonic played it well, but the piece was coolly received. Why music of this kind when so many better American works remain unheard?

The most enjoyable orchestral feature of the concert was the trio of Saint-Saëns symphonic poems, which Mr. Stransky interpreted with grace and Gallic elegance. Even if little more than orchestral salon music, they are delicious confections and retain their flavor remarkably well. H. F. P.

BROOKLYN GLEE CONCERT

University Club's Singers Give Excerpt From Conductor's Opera

One of the best concerts ever given by the University Glee Club of Brooklyn was that of Jan. 20 at the University Club. Notable offerings of the thirty-six male singers were "Lochinvar," the stirring cantata by William G. Hammond, who is a resident of Brooklyn; "The Suitors' Chorus," from the new opera of the conductor of the club, Edward J. A. Zeiner, entitled, "The Dream Castle," and Sir Henry Bishop's "The Chough and Crow to Roost Are Gone." In the latter, solos were sung by Aubrey R. Sayre, tenor; Clarence L. Corner, baritone, and William Fuller Evans, basso, members of the organization. Messrs. Corner and Crisfield were heard in the Hammond number. Other numbers of the club were "The Little Sandman," Brahms-West; Bullard's "Winter Song," Mendelssohn's "Waken, Lords and Ladies Gay," "The Long Day Closes," by Sir Arthur Sullivan; "March of the

Kings," a Provençal folk song, and several college songs.

Sara Evans, a contralto of impressive quality and interpretative gifts, was heard in Paisiello's "Che Vuol la Zingarella," Woodman's "My Soul Is Like a Garden Close" and numbers by Massenet and Cowen. She was enthusiastically encored and gave Rogers's "The Star." Louise Stallings, soprano, made an excellent impression with her obligato in Mr. Zeiner's chorus from "The Dream Castle," a duet with Miss Evans, "The Voyagers," by Sanderson, and a group of songs by Strauss, Coquard, Rogers and Willeby. "Integer Vitae," "Lord Geoffrey Amherst," by Hamilton, and Porter Steele's often heard "Whiz Fish" were among the choruses. Otto L. Hellmann, piano accompanist, was an appreciated factor. G. C. T.

JULIA HILL MAKES DÉBUT

Soprano Reveals Pleasing Qualities in Her Recital

Making her début in New York, Julia Hill, a youthful soprano, gave a recital on Feb. 6, in the Bandbox Theater. Her audience, which quite thronged the little house, was exceedingly cordial, showering Miss Hill with applause. Her voice is a pleasing organ and is intelligently handled.

The program included a group by Hugo Wolf and songs by Wagner, Reger, Strauss, Sinding, Quilter, MacDowell, Rachmaninoff, Zemlinsky, Chausson, Poldowski and Aubert. At the piano was Kurt Schindler, who provided his usual musicianly accompaniments.

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La Argentina, Première Dancer of Spanish Court, Makes These Implements Serve Definite Purpose in Music Making—Visiting New York on Her Wedding Journey

WHEN musical New York is not in the throes of anticipation of a world-première or a European sensation, there is a strange restlessness in the atmosphere and eager scouts begin a search for the *dernier cri*. Now that the novelty of the Spanish opera "Goyescas" has lost its sting and Diaghileff's Ballet Russe has deserted friendly shores to visit neighboring ones, New York may comfortably turn her critical eye toward La Argentina, a celebrated Spanish dancer in this city at the present time. She comes unheralded by clever, industrious press agents, but bears the stamp of approval of some notable figures in the fields of painting, sculpture, literature and music.

La Argentina (she is now Mme. Paz, wife of a South American millionaire, here on her honeymoon) told a MUSICAL AMERICA interviewer of her appearances in South America and abroad. La Argentina was born in Buenos Ayres and went to Madrid at an early age to study dancing under the direction of her parents, who had a dancing academy at Madrid.

Première Danseuse of Court

At fourteen she appeared in the Teatro Real, and in 1902 danced before King Alfonso as the *première danseuse* of the court. In 1910 she appeared at the Olympia in Paris where she danced "La Rose de Grenade" of Valverde. The year following she went to Monte Carlo and Nice, dancing the "Espada" or sword dance of Massenet, in which she scored a real triumph. Later appearances included Belgium, London, Berlin, Petrograd, Moscow, and a return to Buenos Ayres, where she was enthusiastically received in the Teatro Colon, her dances being featured on programs announcing Caruso and Titta Ruffo. At the Teatro Municipal in Lima, La Argentina received a signal honor—at the close of her performance admirers in the audience took the horses of her carriage from harness and dragged the vehicle containing the dancer through the streets to her hotel. At the Ateneo in Madrid (one of the most celebrated intellectual centers in Spain) she was welcomed by such writers as Jacinto Benevente, Serafin and Joaquín Alvarez Quintero, Emilio Carrere and others. At the Beaux Arts Club a feast in her honor was arranged by Fernando Periquet, the librettist of "Goyescas" and a special lecture delivered by the famous writer, Jose de la Serna.

Praised by Anatol France

One may say that enthusiastic audiences are not always an indication of



La Argentina, Dancer Who Has Won Signal Honors in European Cities

real artistic merit, but the opinion of no less a critic than Anatol France is worthy of more consideration. An article inspired by La Argentina's dancing bears quoting. Anatol France writes: "Her grace and rhythm of pose are music for the eye. An animated and harmonious poem is this gentle dancer. She expresses the most subtle thoughts through the dance, whether it be the Oriental, the Arab, the Andalusian, or the Gypsy dance. She is a dancer of all times and of all countries, for she embodies a deep religious spirit that must be universal. The three ideas that she develops through the medium of the dance are love, pain and death. You may say of other dancers that they remind you of someone else, but La Argentina is unique."

La Argentina claims the unique distinction of being the only dancer before the public who has a statue of herself on exhibition, a remarkable piece of sculpture by Prince Troubetzkoy, purchased by the Hispanic Museum. Further tributes from the art world come from the celebrated Spanish painters, Zuloaga and Sorolla. Zuloaga designed many of the colorful Spanish costumes that she wears in the dance and Sorolla received the inspiration as well as the material for not a few of his paintings with La Argentina as his model. To round out the cycle of the arts, Granados, the com-

poser of "Goyescas," has composed two dances especially for La Argentina, and she intends to introduce them at her first New York appearance. It is interesting to note in passing that this unique dancer was originally engaged by Granados to dance in his "Goyescas" in Paris, but the war and other difficulties of management prevented further arrangements.

Owner of Historic Gems

La Argentina is the proud possessor of many precious gems given her by members of the Spanish nobility, often cherished heirlooms that have been handed down from generation to generation. Her popularity at court accounts for the fact that she has been appointed the only official dancer of the Royal Palace of Madrid.

In speaking of the dance, La Argentina explained to the writer her use of the castanets, the characteristic instrument of the Spanish dance. Unlike other dancers who use the castanets as a mere device for marking time or for producing an alluring clicking effect, La Argentina uses them as a solo instrument with orchestral accompaniment. With her the castanets serve as definite a purpose as any of the recognized musical instruments. Admirers of the dance have often gone to the opera to see her perform this unique accomplishment.

La Argentina vividly explained how she performed the complete spectacle of a bull fight in pantomime, showing the complete action from the moment the bull enters the ring to the time that he is dragged from the arena dead. She does this pantomime of Valverde without assistance, and it is said that no other dancer has attempted to portray it.

Uses Red Velvet Background

Those who understand the little devices that a dancer employs to conceal her shortcomings, will realize that a black velvet background enhances the general effect of pantomime of any sort and often covers a multitude of technical defects. Again La Argentina must needs be different: She braves the terrors of a red velvet curtain.

It was but human to ask La Argentina if her career had been as picturesque as her art. She smiled knowingly and replied, "There has been only one great adventure in my life. That is my marriage to M. Carlos Paz, with whom I am now on my honeymoon here in New York. M. Paz is a nephew of General Roca, an ex-president of Argentine Republic and owner of the paper called *La*



Photo by Marcean, N. Y.

Prensa (The Press). There have been interesting incidents in my life, but none so real as this wonderful adventure of the present." H. B.

Grace Bonner Williams and Adamowski Trio in Concert

NORWOOD, MASS., Feb. 3.—Grace Bonner Williams, soprano, and the Adamowski Trio of Boston, Mme. Szumowska, pianist, Timothee Adamowski, violinist, and Joseph Adamowski, 'cellist, gave a concert here last evening before the Teachers' Club. Mrs. Williams was heard in an aria from Rosini's "Barbiere di Siviglia," "Una voce poco fa," and groups of German and English songs. Her singing was a genuine delight and the audience was quick to recognize her artistry. The Trio played compositions of Rubinstein and Goldmark, and each member was heard also in solo numbers. In ensemble and individually they gave a most artistic performance.

Ernesto Berumen, pianist, from Mexico, gave a recital Jan. 29, in the Music School Settlement of New York.

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SEAGLE TO PRESENT NEW CHINESE SONGS

Much Expected of American Composer's Settings of old Oriental Poems

Oscar Seagle, the baritone, who has been pronouncedly successful with Edward Horsman's "Bird of the Wilderness," will introduce two new songs by that composer at his forthcoming New York recital at Carnegie Hall, Monday afternoon, Feb. 21. The achievements of both baritone and composer are of importance, and a combination of the two is especially interesting.

The new songs take their inspiration and origin from China of the Ming period. Horsman has set to exquisite music, it is said, the English translations of poems by Li Po, the most famous name in Chinese literature, and of Chang-Chih-Ho. The words are to be found in a volume called "A Lute of Jade," published by E. P. Dutton & Company. The Horsman songs are published by the G. Schirmer Company.

"In the Yellow Dusk" by Li Po, tells a poignant little tale, and opposed to it is the valiant note of "Thus Wisdom Sings," by the Taoist philosopher who enjoyed the patronage of the Emperor Su Tsung. However, he enjoyed more the freedom of the open road. Especially he loved fishing, and called himself "The Old Fisherman of the Mists and Waters." But unlike Izaak Walton and later anglers, he used no bait, his real purpose being, he said, not to catch fish. He was urged to return to court, but refused, saying that he was too happy away from it to return. The philosophy of this odd character is well shown in "Thus Wisdom Sings."

Horsman has not tried for a distinc-

tively Oriental note in these songs, feeling that their universal appeal required a broader handling. But those who have heard them privately say the Oriental atmosphere is there, just the same. And in "Thus Wisdom Sings" the opening chords of the accompaniment indicate the stringing up of the lute, putting it in tune as the philosopher's musings put him in tune with life.

The marriage of Yves Nat to Piney Sutherland, daughter of Mrs. Daniel Fraser Sutherland, took place at the Hotel Biltmore, New York, Monday, Feb. 7. Mr. Nat came to America four years ago as assisting pianist to Oscar Seagle.

TOLEDO GREET PADEREWSKI

Largest Audience for Musical Affair Hears Great Pianist

TOLEDO, OHIO, Jan. 28.—The largest audience in the musical history of Toledo assembled at the Coliseum Monday evening to hear the piano recital by Ignace Paderewski. Every available seat was filled, and about 500 disappointed persons were turned away.

The great master was given an ovation when he appeared and he gave of his best. The program included Fantasia, Op. 15, Schubert; "Etudes Symphoniques," Schumann; pieces by Couperin; "Le Coucou," Daquin; a group of Chopin numbers and one of Liszt's Hungarian Rhapsodies. Following the concert Mme. Paderewski conducted a sale of dolls and netted quite a handsome sum for the Polish Relief Fund.

The Musical Art Society held its seventh annual banquet at the Commerce Club Wednesday evening. All the musical organizations were well represented. Mrs. Edward T. Affleck, soprano, and Ralph Leopold, pianist, furnished the musical program. Will Earhart, superintendent of music in the schools of Pittsburgh, gave an interesting talk on music as a factor in education.

E. E. O.

FRYER PLAYS TO AID "CONCERTS AT FRONT"

English Pianist Gives Chopin Program for Fund to Help Soldiers.

That admirable English pianist, Herbert Fryer, gave a Chopin recital at Aeolian Hall on Friday afternoon of last week in aid of the funds for "Concerts at the Front" (To Wounded, Convalescent and Trench-tired British Soldiers in France). Several fine larger specimens were included, notably, the arrestingly beautiful F Minor Fantasia, the Ballade in the same tonality, the Barcarolle and the E Major Scherzo. A cluster of smaller gems, cunningly chosen, acted as a foil.

The Fantasia Mr. Fryer played magnificently. There was none of the traditional English phlegm in this reading; impetuous, clanging, hot-breathed was Mr. Fryer's playing. The *Grave* section might have been delivered with more repose, yet from it the *doppio Movimento* was cleverly built up and launched with a great surge. And how profoundly poetic was this interpretation of the *Lento* section, heard later on! One of the Pole's sweetest utterances, it was so preserved by Mr. Fryer.

Six études from the Op. 25 set followed, the finest efforts on the pianist's part being the popular A Flat Etude and the deathless one in C Sharp Minor. Less happy was Mr. Fryer's playing of the iridescent and filigreed Berceuse and the spray-like Prelude in F Major, Op. 28. His touch in each was a trifle too material. Lovely indeed, however, was the F Minor Ballade. Mr. Fryer revealed it in its true light, seen as which it is a treasure trove of poesy, enchant-

ingly conceived and decorated. In the closing group were heard, besides the E Major Scherzo, the Nocturne in F, Op. 15, No. 1, and the C Sharp Minor Mazurka, Op. 63, No. 3.

The big audience clamored for encores and enjoyed these thoroughly when they were granted. B. R.

PEOPLE'S SYMPHONY CONCERT

Albert Spalding in Attractive Program with Arens Players

The People's Symphony concert at Carnegie Hall on Thursday evening, Feb. 3, gave admirers of Albert Spalding another opportunity to hear the American violinist, who passed the early part of the season gathering well-deserved laurels in Cuba and the Southern cities.

As soloist with the Franz Arens musicians, Mr. Spalding was heard in a brilliant performance of the Beethoven Concerto, D Major, Op. 61, his pure tone and marked individuality making especially memorable the melodic charm of the *largetto* movement. That the audience was quick to appreciate his admirable work was evidenced by the unbounded enthusiasm displayed, and to which Mr. Spalding responded with a Bach piece.

The Dvorak "New World" Symphony was given a reading by Mr. Arens that brought out fully its poetic charm. The orchestra extracted all of the melodic beauty and wealth of tone color that characterizes the rather complex development of the last movement.

A flawless execution marked the playing of the Grieg "Spring," Op. 34, and its joyous note made a fine contrast for the Tchaikowsky "Marche Slav," with which the program closed.

William L. Glover of the Emma Willard Conservatory of Music, Troy, N. Y., gave a lecture at the recent meeting of the Emma Willard Association on "The Appreciation of Music." He was assisted by Edmund D. Northrup, baritone.

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SECOND WINTER OF THE GREAT WAR FINDS INCREASED CONCERT ACTIVITY IN VIENNA

More Musical Events Than in the Preceding Season and "Sold-out" Houses Are the Rule—Bertha Ehnn's Appearance in Performance of "Manfred" Revives Old Memories—Strauss Conducts His "Alpine Symphony"—Alfred Piccaver Scores Success in Revival of "Martha" and in Concert—Weingartner's Version of "Oberon" Heard—Malvine Brée's Reminiscences of Leschetizky

Vienna, Dec. 30, 1915.

It is a curious feature of Vienna musical life in this second winter of the war that not only has there been no diminution in the number of concerts, but, on the contrary, an increase, in strict accordance with the rule that the demand creates the supply. Crowded houses are the proof of this, and the gratifying words "sold out" so often mean disappointment to late-comers that many concerts are put on a second time, which in the case of those that are preceded by a public rehearsal actually signifies a third production. It must be added that special attractions are offered, particularly where the various benefit war funds are to be swelled.

An unusual production recently was that of Schumann's "Manfred," not heard here for many years, especially in that Frau Bertha Ehnn, who celebrated the seventieth anniversary of her birthday recently, was prevailed upon to speak the words allotted in the music drama to *Astarte*, words she had spoken at the first performance of "Manfred" at the Hofoper in Vienna. Frau Ehnn in the long ago was the creator in Vienna of the parts of *Gretchen*, *Mignon*, *Carmen* and *Juliet*, and a singer of great renown. A rehearsal, planned at the last moment, and two succeeding productions were given to crowded houses, and still another performance is already announced. The part of *Manfred* was most impressively given by Ludwig Willner, the famous reciter, and, needless to say, Frau Ehnn received an ovation, while the Tonkünstler Orchestra, under Oscar Nedbal's temperamental lead, gave a loving interpretation of Schumann's music.

Strauss Conducts "Alpine Symphony"

Another recent musical sensation of the first order was the performance by the Philharmonic Orchestra at its latest concert of the "Alpine Symphony" by Richard Strauss, conducted by him. The vast audience that filled the large hall of the Musikverein, both at rehearsal and performance, followed the music with closest attention, distracted for a brief space only by the novel sound of the wind machine in the "Tempest" scene, an instrument new in the concert hall, and hence causing a slight commotion. The symphony pleased greatly and not in smallest measure for appealing to the broader masses.

The music is largely of a sympathetic lyrical character. The grandeur of the mountains is depicted in wonderful chords, the jagged cliffs with masterly technique in sharply accented irregular staccato passages, and the most varied and charming pictures are presented with all the composer's art in coloring. The applause was enthusiastic in the extreme.

The concert opened with Mendelssohn's "Calm Sea and Prosperous Voyage," beautifully played under Weingartner, who shared with Strauss the honors of the occasion. The famous composer's presence in the city gave the impulse to productions at the Hofoper of the "Rosenkavalier" and "Elektra," both of which he conducted. Mention must be made of Frau Gutheil-Schoder's *Elektra*, a splendid impersonation in every respect. On the last evening of the mas-

ter's stay he officiated at the piano as accompanist to Franz Steiner, the approved interpreter of his songs, and the storms of applause at the close formed a flattering farewell to the composer.

The fourth of the so-called "Meister-Abende" was devoted to Wagner, Anna Bahr-Mildenburg and Paul Bender being the soloists, with Bruno Walter as leader of the Tonkünstler Orchestra, which opened the program with a most inter-



Malvine Brée of Vienna, for More Than Twenty-five Years Leschetizky's First Assistant

esting performance of the rarely heard "Faust" Overture, and later in the evening played the "Siegfried Idyll" with warmth and beauty of tone. In the *Flying Dutchman's* opening air and *Wotan's* Farewell to *Brünnhilde*, Bender's fine bass-baritone showed to greatest advantage, while Frau Mildenburg displayed all her dramatic force in *Brünnhilde's* final outburst in the closing scene of the "Götterdämmerung." Earlier in the evening she had sung with great expression "Im Treibhaus" and "Schmerzen." Both artists were applauded to the echo.

In a following concert Frau Mildenburg was heard in songs by Schumann, Schubert and Hugo Wolf. Never before was I so impressed by Schubert's "Der Wanderer" and Wolf's "Der Feuerreiter." The insistent recalls following this last song finally elicited a repetition.

This concert was given in conjunction with Teresa Carreño, still complete mistress of her art, whose numbers were the Beethoven "Waldstein" Sonata, played with great charm; the Schumann C Major Fantasy, in which her wonderful *legato* made songs of the composer's melodies, and in conclusion the Liszt-Tausig "Marche Militaire," in which the swinging rhythm was brought out with wonderful force and effectiveness.

A Centennial Concert

On Dec. 3 the "Gesellschaft der Musikfreunde" celebrated the one hundredth anniversary of its first concert on Dec. 3, 1815. The program of this first concert is preserved in the archives of the society, and its contents are interesting. The numbers are Mozart's D Major Symphony, an aria by Righini, a Rondo for

the piano by J. W. Hummel, a chorus from Handel's "Athalia," the overture to Cherubini's "Faniska," and the finale from the opera "Caesar in Pharnaces," by Antonio Salieri, court conductor and leader of choral singing.

The anniversary concert, in view of the season, had Bach's "Christmas" Oratorio on its program. The Tonkünstler Orchestra, with Conductor Schalk, was in excellent form; the Singverein, full of enthusiasm, and the soloists, Frau Durigo, Paul Bender, Herr Walter—whose *Evangelist* is so favorably known—and Frau Foerstel-Limks, all at their best. The last-named is superb in the coloratura figures which present almost insuperable obstacles to most singers of the present day. The last regular Gesellschafts concert had on its program Beethoven's Ninth in celebration of the composer's birthday.

Piano and Violin Recitals

Piano recitals have been frequent of late. One by Emil Sauer, the popular leader of the Meisterschule, will be followed by a second later in the season. Wilhelm Bachaus has been heard, his stupendous technique brilliantly displayed in études and always triumphant in Liszt's "Campanella"; Wera Schapira, impetuous and of musically intelligent interpretation, and hence particularly excellent in the Brahms D Minor Concerto, and most recently Ignaz Friedmann, who scored a sensational success in a Chopin evening.

Violinists were fewer of number in independent recitals. Adolf Busch, the young artist who is spoken of as destined to be Joachim's successor, gave renewed evidence of his proficiency in a recent concert of the Concert Verein at which he played the Fugue and Prelude by Bach for violin solo to perfection, while the beautiful concertos by Beethoven and Mendelssohn, finely accompanied by the orchestra under Ferdinand Löwe, were given with youthful fire and depth of feeling.

Song recitals have been numerous. The ever popular Slezak easily filled the large hall of the Konzerthaus and carried off the usual honors. Oscar Dachs was his faithful and intelligent accompanist at the piano, when the Tonkünstler Orchestra, under Löwe, was not in requisition. Julia Culp was delightful in songs by Brahms, compelling in the melancholy charm of Gustav Mahler compositions. Elena Gerhardt was as ever masterful in expression and characterization. Luisa Botstieber is a highly artistic singer, and uses her agreeable if somewhat small voice with taste and judgment. A Schubert evening by Victor Heim, with Karl Lafite, a fine-feeling accompanist, cannot be praised too highly. For January song recitals by Selma Kurz and Lucille Marcel are announced.

Hofoper Revives "Martha"

The Hofoper, which has given some attention this season to revival of older operas, has gained a decided success with Flotow's "Martha." Delighted applause from a full house accompanied the reawakening of this old, though by no means antiquated work. And no wonder, with a *Lady Harriet* as excellent as Selma Kurz, a *Lionel* by Alfred Piccaver, who had tones of such melting sweetness as might soften the heart of the proudest lady, a *Nancy* as sprightly as Frau Kittel, and a *Plunket* as jovial and fine of voice as Richard Mayr. The entire performance was well rounded under Conductor Tittel, who for a first time had the entire drill of the company and thoroughly proved his efficiency.

The American tenor, Alfred Piccaver, was again prominent in a benefit concert for the Bulgarian Red Cross, and sang with great expression two Schubert songs, "Die Nebensonnen" and "Ihr Bild," love songs for which he is so peculiarly adapted, and an aria from "Le bal Masqué," evoking the usual applause and having to grant the usual additions. At this concert Frau Elizza of the Hofoper sang the great aria, "Ocean, Thou Mighty Monster" from "Oberon," already heard this season from Edyth Walker.

As an entire opera, "Oberon" has come to life at the Volksoper in the new version by Felix Weingartner, who attended its performance in his recent visit to Vienna. This adaptation has brilliantly stood the test of stage production. Prose and music are well proportioned, the action rendered more intelligible by a "Terzettino" added by Weingartner, who has arranged the short melodramatic passages, also composed by him, to fit easily and naturally into the original. Director Simons staged the work very effectively, the fairy-tale atmosphere being successfully given. The company had an excellent *Rezia* in Frau Lefler; Kublas was satisfactory as *Huon*, and Fraulein Rantzau a most winning *Oberon*, while the orchestra, under Conductor Grümmer was rich in achievements.

In Memory of Leschetizky

On the evening of Dec. 18, the Union of Austrian Music Pedagogues held a memorial celebration in honor of the late Theodor Leschetizky, at which compositions by the dead master were played by Lili and Max Ulanowski and Czarniawski. In response to an urgent invitation, Frau Malvine Brée, who was for more than a quarter of a century the deceased Professor's first assistant, paid a tribute to his memory in an address followed with close attention and much favor by the large audience. Frau Brée described the famous teacher's method, which did not consist in merely showing a pupil how to play, but in exercising an influence on his entire personality, which he considered must rise above the common. He considered not only deportment, but even dress of great importance. He knew no leniency for mistakes, and exacted absolute obedience, yet did not wish the people to give up independent thought. Once he said of an all too docile maiden that, if he put an inkstand before her and declared it to be a cow, she would blindly affirm that it actually was a cow. He further demanded complete mastery of a piece as to fingering and pedaling before investing it with expression. If a pupil essayed feeling sooner, he would say: "It is folly to iron soiled linen"; or "it is putting a rose in your button-hole while still barefoot." If, on the other hand, a pupil played with absolute perfection but without the least charm, he would point to a dead tree in the garden and explain: "That is quite a perfect tree, but it lacks foliage." If a subordinate part was too strongly accented, he would remark: "In your parlor the butler has most to say." Or if in a *forte* passage all notes were struck with equal force: "If you wish to tell some one to go to the devil you won't say, 'GO TO THE DEVIL,' but 'go to the DEVIL.'" And some such striking figures of speech made the matter clearer than a whole book full of rules.

Frau Brée had studied for some time with Leschetizky when the influx of pupils from all quarters of the globe, chiefly from America, whither Paderewski had carried the master's fame, became too much for him to take charge of alone, and she offered her assistance, gladly accepted. He allowed her to proceed quite independently, though he remained in chief control, and very soon she had the satisfaction of having pupils apply to her direct. On the twenty-fifth anniversary of her school he wrote her a cordial letter of congratulation, calling her his right hand and adding—mindful, doubtless, of his increasing years—"Not only are you my co-laborer, but from your manner of teaching and way of treating the piano, I gain the conviction that my method will continue to live in you."

Frau Brée has initiated more than a thousand pupils into the higher mysteries of piano playing. She remembers to have heard Leschetizky play publicly only once, with his wife, Annette Essipoff, in the Bösendorfer Saal. She saw him last at the examination of her pupils in his villa on June 21 last. On the next day he left for Carlsbad, and when she bade him good-bye it was with the latent fear, destined to be realized, that she would never see him again. A large packet of letters from the master, extending over many years, is in her possession, gives most interesting insight into his private life, and will doubtless prove valuable matter to a future biographer. In one from London in October of 1897 he writes: "It is almost of daily occurrence that, despite my years, I must play twice daily somewhere. In brief, I should not be a lost man here. In the end, London may make me known in Vienna. That would be touching."

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HERTZ ORCHESTRA NOW SEEKS BIGGER HALL

But Theater Managers Object to Leasing of Auditorium for Musical Purposes

Bureau of Musical America,
1101 Pine Street,
San Francisco, Feb. 1, 1916.

AN excellent program from Wagner aroused more than the usual enthusiasm at last Friday's symphony concert, the fourth in the regular series. The Cort Theater was filled to capacity, and when the program was repeated on Sunday afternoon at popular prices, the inability to fully meet the demand for seats impressed upon the management the need of a larger auditorium. These were the Wagnerian numbers:

Prelude, "Parsifal." Prelude and "Isolde's Love-Death," "Tristan und Isolde." "Tristan's Vision," in the Anton Seidl arrangement. Overture, "Flying Dutchman." "Siegfried Idyl." Prelude to "The Meistersinger."

Though Mr. Hertz displayed thorough understanding of the music and had worked hard with his men in the rehearsals, the orchestra did not come up to its best standard. The "Tristan" Vision proved the most satisfactory number, and the violin and cello parts were played delightfully by Louis Persinger and Horace Britt. This was San Francisco's first hearing of the Seidl arrangement. In the rest of the first part of the program the orchestra was uneven and seemed to lack confidence in itself. Better work was done after the intermission, when Mr. Hertz inspired his musicians to exquisite performance of the "Siegfried" Idyl and "Meistersinger" Prelude.

The five popular concerts following that of next Sunday afternoon may be held in the large municipal auditorium, with the scale of prices even lower than at present. Strong opposition to the

leasing of the auditorium for musical enterprises has been developed by the theatrical managers in connection with Signor Pasquali's plan of giving grand opera there at prices ranging from ten to seventy-five cents. The theater men assert that as no taxes are paid upon the city building, the renting of it in opposition to the heavily taxed theaters would be unfair. This matter is being fought out in the Board of Supervisors. If opera is shut out of the auditorium, the symphony orchestra may be compelled to remain at the Cort Theater. The musical association, however, is a quasi-public institution, giving the concerts for public benefit and without any thought of money-making, so that even if the contention of the theatrical managers is accepted as just in a general way, it is felt that the supervisors ought to make an exception in favor of the orchestra.

Notwithstanding the difficulties and disappointments at the opening of the two weeks' engagement, La Scala opera at the Cort Theater has taken on the aspect of complete success. Last night's opening performance of "La Bohème" found the house over-filled, people jamming into the standing-room until the police interfered. Rosina Zotti, the Italian soprano, assumed the rôle of Mimi. She did not bring compensation for the delay in the arrival of Alice Nielsen, yet, with a sweet voice and pretty personality she won plenty of applause. There were no phenomenal voices in the cast, which included several Italian singers new to San Francisco, but the production was bright and attractive. Fulgenzio Guerrieri directed with ability.

Emilio de Gogorza's Sunday audience filled the Columbia Theater. It was his farewell recital.

A program of compositions by Mary Carr Moore was the feature of a Sunday evening reception in the studio of Ashley Pettis, the interpreting musicians being Mrs. Arthur Hackett, Fern de Witt, Harriet Pasmore and Catherine Golcher, vocalists; Mrs. Moore and Mr. Pettis, pianists; Hother Wismer, violinist, and Stanislas Bem, cellist.

THOMAS NUNAN.

Noted Artists Appear in San Francisco Concerts

Bureau of Musical America,
1101 Pine Street,
San Francisco, Jan. 25, 1916.

EMILIO DE GOGORZA sang to a large audience at the Columbia Theater last Sunday, his program ranging from Gluck through Rubinstein, Brahms, Strauss and Spanish composers to English and American songs. He concludes his local engagement next Sunday. To-night he sings at Stanford University under the auspices of the Peninsula Musical Association.

Maud Powell made a brilliant success of her recital in the Auditorium Opera House at Oakland, where she played before the Oakland Teachers' Association. She featured Wieniawski's Concerto in D Minor and Beethoven's Sonata in A Minor.

Lerner and Her Husband Heard

Tina Lerner and Vladimir Shavitch participated in last week's Tuesday Morning Musicales at the St. Francis. They played some two-piano compositions, following a solo group by Miss Lerner. Antonio de Grassi, violinist, and Laura de Vilmar, merican dramatic soprano, were of the same program. The third of these Tuesday musicales was given this morning, with Louis Persinger, violinist, Bernice de Pasquali, soprano, and Jack Hillman, baritone, as the soloists.

A reception to Tina Lerner at the John C. Manning Conservatory was one of the most noteworthy musical society events of the season.

The Monday Morning Musical Club gave its second concert at the St. Francis yesterday. Katherine Ruth Hayman played two piano groups in very artistic style. Eugenia Argiewicz-Bem made her local debut as a violinist. She recently came from Poland, but resided awhile in New York, appearing as soloist with various orchestras, before continuing her westward journey to become the bride of Stanislas Bem, the San Francisco cellist. Mme. Bem yesterday gave

delightful interpretations of the Vieuxtemps Concerto in D Minor and a couple of smaller compositions.

Conductors Suggested

There is talk of reviving the San Francisco Philharmonic Orchestra, the organization which gave highly educational popular concerts under the direction of Herman Perlet, who died two weeks ago. Names mentioned in connection with the leadership are Max Bendix, Adolph Rosenbecker, Frederick Schiller, Herman Martonne, Paul Steindorff, Giuseppe Minetti and William F. Zech.

Director Steindorff is making a success of the popular Sunday symphony concerts in the Oakland Auditorium. Excerpts from "Rigoletto" were played last Sunday, the program further including compositions by Mendelssohn, Wagner, Weber, Schubert and Rossini.

THOMAS NUNAN.

BAUER'S PROGRAM GIVES KEEN DELIGHT TO HEARERS

Music of Gluck Most Charming Portion of Pianist's Recital—Suite of Grieg Well Played

A recital by Harold Bauer belongs in that category reserved for the choicest musical happenings. Not that the pianist needs championing; yet his last recital, in Æolian Hall, Feb. 5, was so uncommonly delightful that even the most blasé recital-goers were moved to pay tribute.

Grieg's Suite, "Aus Holberg's Zeit," seemed as fair an opening medium as one could readily recall. Its five movements, while not of equal merit, possess genuine interest. The dignified but touching "Air" Mr. Bauer played as only such masters as he can. Nor must we forget his reading of the Sarabande and Gavotte movements. Followed the massive and over-laden "Hammerklavier" sonata of Beethoven. Mr. Bauer played it mightily. It demands the strength of a lion. The profoundly beautiful *Adagio Sostenuto* was among the most memorable things heard on this afternoon.

The most charming portion of the pro-

gram was that given over to Gluck, who was represented by an air from "Orfeo" (arranged by Sgambati); the Air de Ballet from "Alceste" (Saint-Saëns arrangement), and the deservedly popular Gavotte from "Armide," which Brahms arranged so artistically. It was a happy idea to play this limpid old music which enters the consciousness like some elusive perfume. To attempt a description of Mr. Bauer's readings would be foolhardy.

With arch humor the pianist dashed off Debussy's "Children's Corner," conjuring up broad smiles. Two of Ravel's creations, "Le Gibet" and "Ondine," both of which are marvelous harmonic webs, concluded the printed program. An abundance of encores were required to still the tireless enthusiasts. B. R.

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The New York Chamber Music Society, of which Carolyn Beebe, pianist, and Gustave Langenus, clarinetist, are directors, gave its second concert of the season on Thursday evening of last week at Æolian Hall. The membership of this organization numbers eleven, so that a large assortment of chamber music, written for various permutations and combinations of instruments can be attempted.

On last week's program were two septets, a trio—for piano, clarinet and cello—and a sonata, for piano, flute and violin. The last named was Bach's in G Major, the second Brahms's in A Minor, while the Septets were those of Beethoven and Saint-Saëns.

Some of this music was well played, some not. Probably the smoothest performances of the evening were those of Bach's sonata and the more or less interesting trio of Brahms. Pleasant things might also be said of the presentation of Beethoven's Septet (of which we have now heard quite enough for some years to come), had it not been marred by faulty cello intonation.

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BELGIAN SINGER UPSETS PRECEDENTS

Lina Dilson Has Failed to Make Capital of Widespread Renown in Europe

THERE is now in America a singer of wide fame, who, curiously enough, and contrary to precedents set by most other singers, entered this country so quietly that even the interior musical world did not know of her presence until she had been here several months. This singer is Lina Dilson from the Théâtre de la Monnaie, Brussels. When the German invasion put a quietus for the time being on artistic efforts in Belgium, Mlle. Dilson decided to try her fortunes in America. The singer whom Belgium idolized, and who is known throughout the Continent for her soprano voice, is rapidly becoming acclimated to America and its methods.

"I did not understand at first," she says, in English and without any appreciable accent. "Your climate, your people, your customs were so different. In my native land, ah! There I was known. Here I must start again."

In spite of her policy of watchful waiting, however, Mlle. Dilson has already been discovered by managers, and the public is now beginning to be familiar with her name. Her first public appearance in this country was at the benefit concert for L'Ecole Des Beaux Arts, given Feb. 1, at the home of Mrs. Orme Wilson, 3 East Sixty-fourth Street. Other concerts are being arranged for her and a motion picture company has made her an offer to star in grand opera pictures.

Mlle. Dilson's repertoire is exceedingly large, among the operas in which she has appeared being "Barber of Seville," "Manon," "Lucia," "La Bohème," "Thais," "La Traviata," "Pagliacci," "Les Huguenots," "Rigoletto," "Mignon," "Butterfly," "Hamlet," "Mireille," "Faust," "Lakmé," "The Pearl Fishers," "Déjanire" and others. She sings in Italian, French and English. She has filled operatic engagements in Marseilles, Brussels, La Haye, Bordeaux and other cities, and is a favorite of King Albert of Belgium. Her plans for the present are to stay in New York, filling concert engagements and singing at



Lina Dilson, Formerly of the Théâtre de la Monnaie of Brussels, Now in This Country for Concert and Eventually Operatic Work

benefits. Next year she plans to enter grand opera.

Other celebrated artists on the bill with Mlle. Dilson at the benefit concert for the Beaux Arts School were Albert Spalding, Mlle. André Méry, of the Théâtre Français, Beatrice Harrison and Francis Rogers.

Bernard Levey has Mlle. Dilson's concert arrangements in hand and, according to his prophecy, the prima donna's future is assured in this country.

the subject was decidedly refreshing and illuminating. Dallmeyer Russell of the Pittsburgh Musical Institute was the pianist, playing in artistic style sonatas or separate movements by Scarlatti, Paradies, Haydn, Mozart, Beethoven and Ravel, with Liszt's B Minor Sonata as the final number. The Swedish Glee Club will present the next concert.

Mme. Emma Calvé, who is appearing in vaudeville at the Davis Theater this week in conjunction with Signor G. Gasparri, has Carl Bernthaler, former director of the Pittsburgh Festival Orchestra and the Pittsburgh Symphony Orchestra, as accompanist. Her program consists of selections from "Faust," "Carmen," "Sapho" and other operas.

E. C. S.

Mme. Bell-Ranske in Lecture Tour of Pennsylvania Cities

Mme. Jutta Bell-Ranske, the distinguished lecturer, was heard before a capacity audience at Lehigh University, on Jan. 9, when she presented, in her own forceful manner, Ibsen's "Peer Gynt." After the lecture Mme. Bell-Ranske was presented with a testimonial in appreciation of her work by more than one hundred enthusiasts. On the following day she was heard before the Woman's Club, Chester, Pa., and was again most enthusiastically received. She has booked for a series of five lectures in Allentown, Bethlehem, South

Bethlehem, Wayne and Cynwyd, Pa. She will make her appearance in Boston during February.

WORCESTER SYMPHONY PLAYS NEW ELGAR PIECE

"Carillon" Given First Performance—Child Pianist Heard in Liszt Concerto

WORCESTER, MASS., Jan. 26.—Worcester Symphony Orchestra, Daniel Silvester, conductor, gave its third concert last night before a representative and appreciative audience of nearly 1800 persons, in Mechanics' Hall. Of particular interest was Elgar's new work, "Carillon," the performance of which was said to be the first in the United States. For this the orchestra was assisted by Sara Girardin, who, during the *pianissimo* passages and short interludes of silence for the symphony, read the original version of "Chantons, Belges, chantons," the poem by Emile Cammaerts, which inspired the work.

The orchestra was assisted in the concert by the Worcester Oratorio Society, numbering 250 voices and directed by J. Vernon Butler; Lucy Marsh, soprano; Cliff Perry, baritone, and Miss Girardin.

A concert was given at the Hultman-McQuaid Conservatory of Music Wednesday, Jan. 26, to inaugurate the new organ that has been installed in the recital hall of the school. The program was given by Raymond C. Robinson, Boston, assisted by Ethel Hedlund, soprano; Norma Drury, pianist, and C. LeRoy Vaile, tenor.

Herbert Wellington Carrick proved his ability as pianist before more than 200 lovers of music, in Tuckerman Hall of the Worcester Woman's club house. Mr. Carrick was assisted in presenting an excellent program by Mme. Edith Noyes-Greene, Boston, pianist and composer; Mrs. Carolyn Keil-Staff, dramatic soprano, and Wilger L. Jones, violinist.

T. C. L.

SAMUEL GARDNER'S LAURELS

Violinist Acclaimed as Soloist with Stock in Milwaukee

MILWAUKEE, WIS., Jan. 28.—Another capacity audience was attracted to the concert given by the Chicago Symphony Orchestra, conducted by Frederick Stock, at the Pabst Theater, Monday evening, when Samuel Gardner, violinist, made his local debut as soloist. The program included:

Beethoven's "Pastoral" Symphony, Goldmark's Overture, "In Spring Time," Wolf's "Italian Serenade" and Dvorak's Scherzo Capriccioso.

Mr. Gardner offered a performance of the Tchaikowsky concerto that aroused stormy enthusiasm. He unfolded a technique for which the cadenza portion of the concerto had no terrors, and displayed a tone of admirable quality, alert musical sensitiveness and a style of marked individuality; his interpretation took the audience quite by surprise for its vigor and general brilliancy. Mr. Stock's reading of the Beethoven symphony was superb.

A recital of appealing quality was given at the Pabst Theater Friday evening by Adams Buell, pianist, assisted by Charlotte Pegge, contralto, and Henry Winsauer, violinist, all gifted members of the faculty of Marquette Conservatory. Accompaniments were furnished by Anton Bumbalch and Laura Kalman.

J. E. McC.

Forty-five years of membership in the choir of St. John's P. E. Church, Huntington, L. I., was recognized at a dinner given by the music committee on Jan. 26 by the presentation of a gold banded cane to George F. Barr. The organist, Robert L. Simpson, was included in the praise for faithful service.

CONCERTS OF DISTINCTION GIVEN BY BOSTON CLUBS

Chromatic, MacDowell and Musical Art Performances Attract Well Pleased Audiences

BOSTON, Jan. 29.—The last week has been a busy one in the musical club life of this city, as three of the important music clubs have presented programs of distinction.

On Tuesday morning, in the Hotel Tuileries, the Chromatic Club held its fortnightly concert, the program being presented by Lillia Snelling, mezzo-contralto, formerly of the Metropolitan Opera Company of New York; Marion Moorhouse, cellist; Lee Pattison, pianist; Herbert W. Smith, basso, and Mrs. Smith, with Mrs. Moorhouse and Mrs. Jane Colpitt as accompanists.

On Wednesday afternoon the MacDowell Club, Helen Ranney, president, convened in Copley Hall, and heard a program that opened with the Trio in A Minor, Tchaikowsky, most creditably performed by J. Barbara Werner, violin; Mrs. Georgia Lasselle, cello, and Minnie Little Longley, pianist. Edith Castle, contralto, who can always be relied on to present something novel and interesting in song literature, sang a group of unfamiliar Italian, French and English songs in a highly pleasing manner. Edna L. Sheppard, a young pianist from the Heinrich Gebhard studio, played well in numbers by Brahms, Strauss and Schütt, and Mrs. Louise Reynolds, soprano, closed the program in songs by Mozart, Grétry and Sontag. Harris S. Shaw and Frank Stewart Adams accompanied the alto and soprano singers respectively.

And finally the Musical Art Club met on Thursday morning in Jacob Sleeper Hall for its regular concert. Vera Barstow, the versatile young violinist, and a great favorite with Musical Art audiences, shared the program with Charlotte Williams Hills, soprano, and Marie O'Connell, contralto. Loyal Phillips Shawe, the baritone, was scheduled to sing, but was stricken suddenly with laryngitis and could not appear. Mr. Shawe will sing with the club later in the season, however.

Miss Barstow played numbers by Tartini, Kreisler and Spalding, and, as usual, was warmly applauded for her artistic performance.

Miss O'Connell sang acceptably a group of English and French songs.

Mrs. Hills gave a highly artistic delivery of "Avril en Fleurs," Brun; aria from "Louise," Charpentier; "When I Bring You Colour'd Toys," Carpenter; "The Leaves and the Wind," Leoni; "The Bird of the Wilderness," Horsman. The singer, in creating atmosphere for these songs, so widely contrasted in form, proved to be an artist of the first rank. No small recognition should be made of the very excellent accompanying of Mary Shaw Swain. Her work at the piano was genuine art.

W. H. L.

William Simmons and Concert Trio in Brooklyn Club Hearing

William Simmons, the popular baritone, and the McClure Concert Trio, Bidkar Leete, piano; Herbert Corduan, violin, and Willem Durieux, cello, gave a delightful concert before the Crescent Athletic Club of Brooklyn on Sunday afternoon, Jan. 30.

Mr. Simmons's offerings included the "Eri tu" aria from Verdi's "Masked Ball," pieces by Handel and Haydn and a group of American songs by Gilbert, Kramer and La Forge. The baritone was in superb voice and was received with acclaim. The trio was heard to advantage in works by Mendelssohn, Saint-Saëns and Woodford-Finden. Mr. Corduan won favor in Svendsen's fine Romance and Mr. Durieux in pieces by Bach and Schubert.

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ERIE CHORUS GIVES AMERICAN PROGRAM

First Concert by Community Singers—Kneisel Quartet Appear

ERIE, PA., Jan. 27.—The Erie Community Chorus, formerly the Choral Society, Henry B. Vincent, conductor, gave the first concert of the season on Tuesday evening, Jan. 11, presenting a program of American compositions. The Julian Edwards' "Mermaid" was perhaps the most important offering on the program and the soloists, Carolyn B. Swaney and Ernest C. Parshall, were received most enthusiastically. The shorter choral pieces were also splendidly given; they included Will Marion Cook's "Rain Song," Mr. Vincent's "Garden of Kama," and the "Song of the World's Adventurers," by Converse. Solo groups by Georgia French Brevillier and Wilson R. Bushnell were also a pleasing part of the program. Carrie E. Stoughton and Katrina Blass supplied delightful accompaniments.

On Thursday evening, Jan. 20, the artists' course series, being given under the direction of Mrs. Eva McCoy, was opened most auspiciously by the appearance of the Kneisel Quartet and Olive Kline. The program was ideal in its artistic presentation, and the applause given the quartet members amounted to an ovation. Two song groups were given

by Olive Kline, whose lovely soprano voice and charming personality created a lasting impression. Mrs. C. C. Colby of Erie was at the piano for Miss Kline's songs.

The students of the Erie Conservatory of Music gave an excellent recital of vocal and instrumental offerings on Thursday evening, Jan. 20, before an appreciative audience. The participants were:

Mrs. W. F. Burgess, Mrs. W. Bullis, Mrs. Edna Miller Kalar, Mrs. Edna Knarr Schaaf, Mrs. Esther Thorpe Throop, Dorothy Taylor and Jacob A. Young, represented the classes of Charles Le Sueur, Mrs. Gertrude Sechrist Reinecke and Mrs. Hulda Schuster Schnurman; piano classes of Peter Le Sueur and Grace E. Greenman, represented by Emelia Motsch, Edith Arndt, Florence Schuetz and Eunice McLaughlin, and the dramatic class by Mildred Dryfoos and Gladys Schadt; the Conservatory Plectrum orchestra, under the leadership of Willis B. Conolly.

E. M.

"MESSIAH" BY HANDEL AND HAYDN SOCIETY OF BOSTON

Oratorio Well Sung with Assistance of Noted Soloists—Miller's Third Appearance of Season

BOSTON, Jan. 24.—The Handel and Haydn Society, Emil Mollenhauer conducting, and with H. G. Tucker at the organ, and the Boston Festival Orchestra accompanying, gave a performance of "The Messiah" last evening in Symphony Hall for the benefit of a number of local charities. Assisting the chorus were these solo singers: Grace Bonner Williams, soprano; Nevada Van De Veer, contralto; Reed Miller, tenor, and Albert Edmund Brown, basso.

It is needless to dwell at length upon the excellence of Handel and Haydn performances under the expert controlling hand of Mr. Mollenhauer. The mere statement of the fact that the society sang is significant of artistry.

Mrs. Williams gave the same musicianly and vocally delightful performance that can always be expected from her. Her sound musicianship and perfectly controlled voice of rare purity in quality served her well in this music. It was Mr. Miller's third appearance with the society this season—a deserving reward surely for his consummate artistry. His singing of the "Comfort Ye, My People" and "Thou Shalt Break Them" was particularly praiseworthy.

Nevada Van De Veer made her debut here on this occasion. Her contralto is an organ of rich beauties. She sang the music most commendably, although the part is not a particularly grateful one vocally.

As usual, Mr. Brown's flawless diction was a feature of his splendid singing. His delivery of "Why Do the Nations" was instinct with the spirit of the text.

W. H. L.

Edith Thompson Warmly Applauded in Boston Recital

BOSTON, Jan. 25.—Edith Thompson gave a pianoforte recital on Sunday evening for the Students' Union Club on St. Stephens street, this city, playing the following program:

Gavotte, Mozart-Siloti; "The Little Wind Mills," Couperin; "Le Coucou," Daquin; "Sonata Appassionata," Beethoven; Impromptu, Etudes, Op. 25, No. 1, Op. 10, No. 7, Op. 10, No. 12, Polonaise ("Spianato") Chopin; "Deux Petite Valses," Granados; "Cantique d'amour," Liszt; "Rigoletto," Paraphrase, Verdi-Liszt.

The audience was large and warmly applauded the artistic and excellent pianism of Miss Thompson. W. H. L.

Edith Davies-Jones in Bridgeport Recital

BRIDGEPORT, CONN., Jan. 26.—Edith Davies-Jones, harpist, made her debut here last night and covered herself with glory. She was assisted by Leo Schulz, the noted cellist, and by her husband, Stedman Jones, who revealed a powerful tenor voice. These fine artists played solo groups, after which were heard the following pupils of Mme. Jones: Esther Bradley, Alice Buckman, Helen Bradley, Evelyn Fay and Lorraine Armstrong. Handel's Largo was the most admired number on the program; it was played by Mme. Jones, Mr. Schulz and Alvin C. Bruel, who acted as accompanist at the eleventh hour. Mr. Bruel also contributed an organ solo. W. E. G.

ARTIST-COUPLE OPEN 1916 TACOMA SERIES

Mr. and Mrs. Gabrilowitsch Give Attractive Program—Local Concerts

TACOMA, WASH., Jan. 24.—The artist course which for several years has been presented by Mrs. Bernice E. Newell, Tacoma's impresario, was formally opened for the season of 1916 on Jan. 19, at the Tacoma Theater, by the two distinguished artists, Ossip Gabrilowitsch, pianist, and his gifted wife, Mme. Clara Clemens Gabrilowitsch. The eminent Russian and his attractive wife were accorded an enthusiastic reception in the City of Destiny.

Mme. Gabrilowitsch's program included groups of songs by Schumann, Grieg and Hinton, with Russian "Oriental Song," given in the original, and "Nahe des Geliebten," also in the original, a composition by her artist-husband. She was repeatedly encored, her charm of personality adding to the enthusiasm of her audience.

Mr. Gabrilowitsch opened the program with the Chopin Sonata, Op. 35. Liszt was presented in the second group, while Debussy, Ravel and Grainger were represented in the closing numbers. His reading of the matchless Chopin work was memorable, the presentation of the several movements being of the highest standard of excellence.

Both the pianist, at the close of his various numbers, and Mme. Gabrilowitsch, after each of her song groups, responded to enthusiastic and insistent encores, and the concert marked a most brilliant opening of the artist course for the Tacoma season.

On Friday evening, a delightful musical program was given by the Girls' Glee Club of Lincoln Park High School, for the benefit of the Y. W. C. A. Club. Under the direction of Prof. W. G. Alexander Ball, superintendent of music of the Tacoma school, the concert, which included Haydn's "Toy Symphony," was a pronounced success.

Among the participants were the following:

Valley Bigby, Ruth Hjertas, Amelia Keisling, Winifred Osborn, accompanist; Esther Jensen, Vera Reed, Merritt Stiles, Elsa Smith, Bertha Dow, Violet Osborn, Emma Logan, Madeline Larson, Agnes Beidler, Floy Ashton, Myrtle Krapp, Helen Clark, Margaret Platt, Lucille Parker, Inga Andrews, Cora Hjertas, Agnes Tollefson, Hazel Bales, Emma Bigel, Ruth Walberg, Maud Ewing, Ruth Butts, Evelyn Oliver, Isabelle Merritt.

An orchestral concert under the direction of Sewell Snyp of the Puget Sound Conservatory, was very successfully given at the First Methodist Episcopal Church on Jan. 23. Personnel of the orchestra comprises the following:

Pearl McDonald, Joe Ehler, Winifred Sypher, John Stone, Norman Bellingham,

Harold Harrison, Ed. Pickert, W. McGovern, Rollins Oliver, A. Zauanders, Guy Hicks, Francis Shade, Elizabeth Shackelford, Gladys Flasket, Franklin Fisher, Gladys Holmes, A. S. Hill, Jack Purdy, Mr. Wood, G. A. Mann, E. Moore, A. Woker, Dr. Berkhart, Guy Netterwold, Arthur Larson, Messrs. Webb, Hedberg, Jarvis, F. Morgan, R. Weisenback, B. Jones, M. Sanderson, F. Mann, P. Bickford, C. E. Weber.

A. W. R.

LINCOLN PRAISE FOR CARL FRIEDBERG'S ART

Pianist Engaged for Return Recital—Mme. Alma Webster Powell in Club Program

LINCOLN, NEB., Jan. 29.—One of the finest piano recitals heard in Lincoln this season was given at the Temple last week by Carl Friedberg, under the local management of Director Willard Kimball of the University School of Music. Proof of this fact is in the statement that Mr. Friedberg has been engaged for a return concert next season.

Alma Webster Powell of New York gave a lecture-recital at the Temple Friday evening before an interested audience. This was Mrs. Powell's second visit to Lincoln. Her intelligent interpretations of the different songs won enthusiastic applause. Delightful accompaniments were supplied by the singer.

On Monday, Jan. 24, Mrs. Lillian Helms Polley presented before the Matinee Musicale Club a program entitled "Marie Antoinette and the Songs She Knew." The history of Marie Antoinette was given, preceding the musical program, by Lucy M. Haywood. Mrs. Polley then sang a program of old French songs, including arias from the works of Gluck, Rameau, Hasse, Grétry and other composers of Marie Antoinette's time, accompanied by a string quartet—Edward J. Walt, Lucy Molzer, William Quick and Lillian Eiche, Rex Fair, flautist, and Anne Stuart, pianist; a chorus of girls, garbed as shepherdesses, also assisted.

H. G. K.

Gertrude Holt Sings for Governor McCall

BOSTON, Jan. 27.—At a large reception given in honor of Governor and Mrs. McCall at the home of Mr. and Mrs. C. E. Osgood in Brookline, on Jan. 20, an interesting musical program was given by Gertrude Holt, the popular Boston soprano. Mrs. Holt was heard in English song groups, and her artistic singing was greatly enjoyed by the two hundred or more State dignitaries and guests present.

W. H. L.

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STANFORD'S MUSIC TO "THE CRITIC" BRILLIANT

A Positive Enhancement of Sheridan's Satire, Declares London Observer—Merits of the Performance—
Ethel Smyth's "The Boatswain's Mate" Another Addition to Fast-growing Output of British Opera
—Mme. Ratan Devi in Another Unique Recital of Songs from India

London, Jan. 16, 1916.

TELL it not in Gath! Let it be whispered with bated breath, but the humble writer of these lines prefers "The Critic" with music to the unaccompanied article, so cleverly has Sir Charles Villiers Stanford done his work, and subjugated the best of music to a brilliant libretto. None has ever had a more enthusiastic welcome than was given to this "Critic, or an Opera Rehearsed" at the Shaftesbury Theater on Jan. 14.

Yes! we are making history nowadays in London in music as well as in war, and English opera has at last arrived! Sheridan's "The Critic" was probably the earliest form of *révue*, "taking off" the follies and foibles of its times in brilliant satire, and to put worthy satisfactory music to it was indeed a herculean undertaking. Yet Sir Charles has done it. He has essayed to paint the lily and has succeeded.

The selection of singers was excellent and genuine triumphs were scored by more than one, among them Caroline Hatchard, as the *Tilburina*, and Frank Mullings, as the great *Don Whiskerandos*, both delightful pieces of burlesque and felicitous fooling. Acting ability was allied to pronounced vocal talents; and it is interesting to note that in the "mad scene" Miss Hatchard had been coached by none other than Ellen Terry.

The Speaking Parts

Indeed, in so admirable a cast it is invidious to choose, though special mention must be made also of Lena Maitland and Sydney Russel. Of the actors—there are only four speaking parts—Michael Sherbrooke deserved praise, especially as he undertook the lightest of light comedy rôles, and has hitherto been known as a character actor. As *Puff* he is never for a moment off the stage or "out of work." Yet without any depreciation we should fain see a really light comedian essay the part. Nigel Playfair played *Dangle*, the composer, made up to look rather like a clown and seemingly quite indifferent to the result of his work. The scenery and dresses were on the most lavish scale and the coiffures of the ladies were a joy to behold, in true (almost) pre-Duchess of Devonshire style.

The musical event of the present week is the production, also at the Shaftesbury Theater, of "The Boatswain's Mate" by Ethel Smyth, the plot being taken from Jacobs' story. Rosina Buckmann will be the landlady of "The Beehive," Frank Randalow the mate, *Travers*,

and, a very welcome addition to the company; Charles Courtice Pounds will play the part of *Benn*. Mr. Pounds is one of our most successful tenors, who, up to the present, has won his laurels as an old



Mme. Ratan Devi, Singer of the Songs of India, Who Is to Follow Her London Successes with a Tour of America

Savoyard, in musical comedy, on the concert platform and as one of the best of *Touchstones* and others of Shakespeare's singing clowns.

Slav Music Constantly Popular

Russian and, in fact, all Slav music is still to the fore and a full and appreciative audience attended the concert given in Aeolian Hall by Arthur Rubinstein and Alys Bateman, in aid of the blinded soldiers and sailors at St. Dunstan's Hostel. Miss Bateman sang two very delightful songs by Nicholas Medtner, whose Sonata, for violin and piano, was played by Messrs. Rubinstein and Defauw. Later Mr. Rubinstein played his new piano piece, "Dithyramb."

The London Trio gave the second of its concerts of this season in Aeolian Hall and very excellent performances came from Louis Pecksai, Mr. Whitehouse and Almira Goodwin. Hugh Marlein, who has a very fine voice, sang.

At the Queen's Hall Symphony Concert of Saturday, fine performances of Schubert's "Unfinished" Symphony, Elgar's "Cockaigne" and the overture to "Rienzi" were given. William Murdoch was the pianist and at his every appearance this gifted Australian adds to his many laurels. He was wearing the new military armlet, showing that he had



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Recital of Songs from India

Mme. Ratan Devi gave the second of her very interesting recitals of Indian songs, assisted by Michio Itow, a far-famed Japanese dancer. Dr. Ananda Coomaraswamy, who is the husband of Ratan Devi, spoke a few words between each number on "Indian Music," "The Japanese Dance," and "Kashmiri Folk-Songs."

Ratan Devi's art is entirely new to the Western world, and so beautiful is her voice, which she accompanies on the tamboura, squatting Indian fashion, that one forgets London and its smoke and gloom and is transported to the atmosphere of a fair Eastern night, standing alone in its great stillness, under its brilliant stars. The music was immaculately Indian and immaculately presented.

Mme. Devi's book "Thirty Indian Songs" has been accorded a very beautiful preface and appreciation, written by no less a personage than Sir Rabindranath Tagore. Mme. Devi was born in Yorkshire, in Sheffield, and educated in Doncaster and Scarborough. She was musically trained at the Royal Academy of Music in London and also at the Guildhall School of Music, under Albert Visetti. She adds to her Indian repertoire a number of English, Hebridean, Hungarian and Greek folk-songs (in the last named she has had much help from Mr. and Mrs. Raymond Duncan). Next month she and her husband will sail for the United States, for an extensive tour, and she should have a sure welcome and score an immediate success. H. T.

PARLIAMENT HEARS EDVINA

Canadian Legislators Adjourn Meeting to Attend Soprano's Concert

Mme. Louise Edvina opened her Canadian concert tour at the Auditorium Theater, Quebec, on Jan. 28. She was greeted by a large and extremely enthusiastic audience, which included the Lieutenant-Governor Leblanc and Mme. Leblanc and their suite, as well as many members of the provincial parliament, which had adjourned for the evening in honor of the coming of the famous Canadian soprano.

Mme. Edvina's numbers included the "Depuis le Jour" from "Louise," the "Jewel Song" from "Faust," a group of French, English and Italian songs by Duparc, Tosti, Quilter and Debussy, and duets from "Don Giovanni" and "Veronique," sung with Hugh Allan, the baritone, also a Canadian by birth. At every appearance the prima donna was rapturously received, and after the aria from "Faust," given in particularly brilliant fashion, there were shouts of "Bravo!"

from all parts of the house. Mme. Edvina's assisting artists, besides Mr. Allan, who sang an aria from "Zaza" and a group of Neapolitan songs, were Sascha Jacobsen, the young violinist, and Charles Strong, pianist. All were most cordially received.

Mme. Edvina's concert in Ottawa on Feb. 3 is under the immediate patronage of T. R. H. the Duke and Duchess of Connaught and Princess Patricia of Connaught, and during her stay in the Canadian capital the soprano will be a guest at Government House.

FIVE NEW YORK CONCERTS IN WEEK FOR MR. DOSTAL

Tenor Sings at Aberdeen Reception, for Two Clubs, at Jewish Benefit and in Choral Program

George Dostal, the tenor, was heard three times in New York City week before last and twice in Brooklyn. At the request of Lord and Lady Aberdeen, Mr. Dostal was secured to sing at the reception tendered them in Carnegie Hall on Wednesday evening, Jan. 26. Before a distinguished audience, which included the Mayor and other high officials of the city, Mr. Dostal was heard to the best advantage. His short groups of songs, mostly comprised of Irish and English ballads, were ideally fitted to the occasion, and the tenor was recalled some eight or ten times. That the tenor could not respond to the demand for encores was due to the fact that Mr. Dostal was to appear as soloist at a concert for the Brooklyn Press Club later in the evening.

At the Brooklyn concert another demonstrative reception awaited Mr. Dostal. His program, given over to songs in English exclusively, made a splendid impression.

On Tuesday afternoon, Jan. 25, Mr. Dostal was heard at the Jewish Relief Societies concert in the Waldorf-Astoria, where he aroused a lively demonstration. Most prominent among the numbers that aroused enthusiasm were Mercadante's "T'amo," Fisher's "Look Down, Dear Eyes," "Life," by Oley Speaks, and "All Joy Be Thine," by Sanderson. The singer was forced to respond to a special request for "Mother Machree."

On Friday afternoon, Jan. 28, Mr. Dostal appeared as soloist for the Iowa Club at the Hotel Astor, and the following evening he was heard in a special concert given by the Anvil Chorus at the Academy of Music in Brooklyn.

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To the Editor of MUSICAL AMERICA:

Please find enclosed exchange for subscription to your paper. Have never had a musical publication that I enjoyed half as much.

Very truly,

GLENN A. ALLEN.

La Grange, Ga., Jan. 21, 1916.

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OSCAR SAENGER

EXPURGATION OF BALLET AS ADOLPH BOLM SEES IT

AN interview with Adolph Bolm of the Diaghileff ballet is described by Djuna Barnes in *Bruno's Weekly*, and gives some sidelights on the dancer's attitude toward Bakst, the ballet—and America.

Bakst's Cardinal Fault

"Bakst," says the dancer, "has one fault—ah, an immense trifle—his head-gear, the hoods, the turbans, the what-nots that he conceives for the heads of his disciples—Beautiful? Yes, as only ugly and vulgar things, are—but—"

He paused, knocking his gold cigarette case upon his palm. "But my friend Leon forgets, that in the classic arts the feet should have pre-eminence."

"Is Bakst new, is his art the art of the creator? Without your yesterdays all would be great to-day. No, of course, Bakst is not new. Egypt may have been builded on the dust of an older Egypt, Rome may have fallen once again on Rome. In Russia there are other Russians—better perhaps, and also, perhaps not. Bakst happened to come when he was needed, when the world was ready for him."

"It is harder, I admit, to become known for what one has not done than for what one has. Bakst took the easiest way, he became known for what he did. Not for his restraint, but for his vigor. One can say of him what Wilde said of Hall Caine—he creates at the top of his voice."

"Therefore it is that one should not say Bakst dares, one should say Bakst dares again."

Costume Intricacies

"Some of his designs are purely graphic. From the mind, for the paper. He invents, say, something he considered decorative, but imagine trying to dance entangled with all the intricacies of Bakst's mind. Well, we have made our concessions, each to the other," he added.

When the writer asked him if America could appreciate Russian art, he answered:

"You are not asked to understand Russia. You are asked to feel. One does not understand death, one only reacts to it."

"Bakst," said the interviewer, "it seems to me, has tried to make something too new, and in consequence has made it too raw. Wounds are all very well but only in that they bleed. Bakst is a wound in which the arteries refuse their waters."

Bolm shook his head "Yes and no. I admit that he is not always simple. That is what I tried to point out just a few minutes ago. It is his insincerity that sometimes gets in his way, nevertheless his art is a fine thing and the world is

coming to know that, and then there will be others."

"Now let me say something that touches America. You want too many doctors. Only people who go around with the assurance given by *medicins* could expurgate so freely your books and shave down to so fine a point, your arts. When you have ceased to have stomach troubles you will not mind the hard and healthy spleen of the children of 'L'Après-Midi d'un Faune.'"

Grand Rapids (Mich.) St. Cecelias Hear Allen Spencer

GRAND RAPIDS, MICH., Jan. 26.—Allen Spencer, pianist of Chicago, gave a most gratifying recital before the St. Cecilia Society on Friday afternoon, Jan. 21. Mr. Spencer knows the secret of keeping his auditors interested and displayed pianistic ability of a high order. Grace Browning, soprano, of Holland, Mich., was the assisting soloist. The accompaniments were in the capable hands of Dorothy Raiguel, who added appreciably to the afternoon's pleasure. E. H.

Concert for Blinded Soldiers Yields \$3,000

The sum of \$3,000 was realized from a concert given at the residence of Mrs. Joseph Pulitzer, 7 East Seventy-third Street, New York, Jan. 26, for the benefit of soldiers blinded in battle. The artists gave their services and Mrs. Pulitzer lent her house for the occasion. Percy Grainger, the Australian composer-pianist; Louis Graveure, the baritone, and Jenny Larson, soprano, appeared. Joseph Choate made a brief address before the musical program.

St. Thomas Choir Gives Concert at Home for Destitute Blind

An enjoyable concert was given by the choir of St. Thomas Church on Monday evening, Jan. 24, at the Home for the Destitute Blind. Harold Land, baritone, was the assisting artist and he was given an ovation by a most appreciative audience. His brilliant voice and phenomenal range made his singing a delight. Mr. Noble accompanied the choir and Mr. Land. A feature of the concert was the cantata by the boys, "The Walrus and the Carpenter," conducted by Daniel Philippi.

Faculty Recital at Florida College

TALLAHASSEE, FLA., Jan. 31.—An organ recital by Ella Scoble Opperman, director of the School of Music, Florida State College, was given on Jan. 24. The Bach Toccata and Fugue in D Minor and Guilman's Third Sonata showed the

fine artistry of her interpretations. Isabel Walton Sparks, soprano, and Isabella Rausch, violinist, were the assisting soloists and added much to the pleasure of the evening with their artistic offerings.

Edith Moxom Gray Scores in Newark Concert

Notable among the artists engaged for the Eliot School series of concerts in Newark was Edith Moxom Gray, the American pianist, who displayed such admirable qualities in her performance and created so favorable an impression by her personality and artistry that hope for her reappearance was warmly expressed. Equipped with splendid technique and with fine musical instinct and intelligence, Miss Gray proved herself to be an artist of highest order. Her numbers included Brahms' Rhapsody in G Minor and works by Schumann and Chopin. She added as encores MacDowell's "Midsummer" and the Gavotte from a suite by Eugen d'Albert.

Concert for Radcliffe College Musical Association

CAMBRIDGE, MASS., Jan. 25.—Under the direction of the Radcliffe Musical Association, a concert was given last evening in Agassiz House by Harrison Keller, violinist; Stewart Wille, pianist; G. Roberts Lunger, baritone, and Mabel W. Daniels and J. Arthur Colburn, accompanists. With the composer at the piano, Mr. Lunger sang Miss Daniels' tone poem, "The Desolate City," and, accompanied by Mr. Colburn, sang Chadwick's "Lochinvar." The remainder of the program consisted of piano and violin music ably presented by the talented young artists, Messrs. Keller and Wille. There was a brilliant audience in attendance, consisting mainly of university people. Mrs. Spaulding, president of the association and wife of Professor Spaulding of Harvard, received after the concert. W. H. L.

Memorial Concert for General Lee Given at Nashville

NASHVILLE, TENN., Jan. 27.—A memorial organ recital, in honor of the anniversary of Gen. Robert E. Lee's birth, was given at Christ Church Sunday afternoon, under the auspices of the affiliated chapters of the United Daughters of the Confederacy. An audience gathered which filled the church. The Governor was present, also many of the local veterans in regimental dress. A musical program which carried out in spirit the nobility and purity of the character of the South's great hero was given by Arthur Henkel, organist; Chas. Trigg, tenor, and Douglas Wright, baritone, assisted by the choir of Christ Church. It is expected that this celebration of Lee's birthday will be made an annual event here. E. E.

"Musical America" Among Text Books of Colorado School

FLORENCE, COL., Jan. 29.—The "Pop" concerts being given under the management of Mrs. T. M. Howells are proving their worth in the large attendance, which has included mine-workers, men from the industrial plants and ranchers, as well as the townspeople. On Jan. 17 the program was given by the Portland Quartet, composed of workers from the cement plant. Mrs. Howells, who is an ardent admirer of *MUSICAL AMERICA*, has succeeded in having it put in the Florence schools, in the current events and musical classes. L. J. K. F.

Ethelynde Smith Sings for Rubinstein Club of Washington

WASHINGTON, D. C., Jan. 28.—Ethelynde Smith, the soprano, was soloist at the second concert of the season of the Rubinstein Club. That Miss Smith pleased the audience was evidenced by the fact that she was obliged to respond with an encore after each of her numbers.

How Isidor Tippmann Proves He Is Alive!

To the Editor of *MUSICAL AMERICA*:
As I am still living, I am bound to renew my subscription to dear *MUSICAL AMERICA*.

ISIDOR TIPPMANN.

La Crosse, Wis., Jan. 17, 1916.

Serge de Diaghileff, the wizard of the Russian Ballet, was taken to the New York Hippodrome on the first evening he was in America. After seeing "Flirting at St. Moritz," the ice ballet, Diaghileff is said to have declared that he considered it the greatest novelty he had ever seen on the stage.

ROCHESTER RESUMES STUDENT SERIES

Three Concerts Planned for Course—Boston Symphony Concert

ROCHESTER, N. Y., Jan. 27.—The Young People's Lecture Course which was so successfully given last year by Leila Livingston Morse, is to be resumed in February, but on a more extensive basis. A teachers' meeting was held on Thursday evening, Jan. 20 at the Fine Arts Building, and plans were formulated for the three concerts to be given this year. These concerts are open to music students under fourteen years of age and will be given on afternoons after school hours. The object of this course is to give children a general idea of musical appreciation which cannot be obtained from the usual music lesson.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave a concert at Convention Hall on Jan. 25, before a large and representative audience. The program included:

Brahms' D Minor Symphony; "Siegfried Idyll," Wagner; Suite "L'Arlesienne" No. 1, Bizet, and Rimsky-Korsakoff's "Caprice on Spanish Themes," Op. 24.

The audience was most sincere in its admiration of the orchestra and of Dr. Muck, remaining seated and applauding for several minutes after the last numbers.

The "Salon Musicale" at the Fine Arts Building on Sunday afternoon, Jan. 23, was given by Raymond Wilson, pianist of the faculty of the University of Syracuse. A good-sized audience who enjoyed a well-selected program played with excellent technique and understanding. Walter Bentley Ball is the manager for these little recitals. M. E. W.

Wynne Pyle, American Pianist, to Make Début Feb. 17

Wynne Pyle, pianist will make her American debut in a recital at Aeolian Hall, Thursday afternoon, Feb. 17. This is Miss Pyle's first hearing in her own country, although she is a well-known artist on the Continent. A Texan by birth, she started her musical career five years ago as a guest soloist with the Bluthner Orchestra in Berlin. She has since played with all the largest orchestras in Germany, including the Berlin Philharmonic. She studied with Harold Bauer in Paris, and Alberto Jonas in Berlin.

Invitations were issued recently to the wedding of Isabel Parker, daughter of Horatio Parker, to Ralph Borgfeldt Semlar of Kansas City, Mo. The wedding will take place at Christ Church, New Haven, on the afternoon of Feb. 12.

FRANCES NASH

Brilliant Triumph of Charming Young Pianist

Caryl B. Storrs in the *Minneapolis Tribune*, Jan. 24th.

"The Mary Pickford was Frances Nash, a girlishly beautiful pianist of whom little has been heard in this country, where her career is just beginning. It is a pleasure to prophesy the continuance of a career so auspiciously opened. Miss Nash is an artist to her fingertips, and very graceful and nimble finger-tips they are, driven by a mind that knows just what ought to be done and just how to do it. She played the dependable G minor concerto of Saint Saëns and played it admirably; with certainty, delicacy, authority and exquisite effect of color and technique."

Victor Nilson in the *Minneapolis Journal*, Jan. 24th.

"The soloist was Frances Nash, a young American pianist, lately come from fine successes in Europe, who made the finest of impressions in the G minor concerto by Saint Saëns. Miss Nash held her audience interested from the first impressive improvisation, in which she with steel-like grip chords led up to the entrance of the orchestra, and held the interest clear through the work to the dizzying saltarello-like closing movement with its big skips and codiac toccata. Both in power and melting sweetness Miss Nash's tone was irresistible, while the dynamics of her rhythm were soothingly accurate."

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SUGGESTS READING AS SPUR FOR IMAGINATION OF COMPOSERS

Florence Parr Gere Finds That Musicians Need Broadening Influence

ARE the lives of musicians circumscribed? Have they slipped into a mental rut from whence there is no escape unless their spirits be opened to life and all that life means? To what degree are musicians, as a class, susceptible to the influence of the kindred arts? Perplexing questions, these, and pertinent. Conversing with a MUSICAL AMERICA man one afternoon last week, Florence Parr Gere, who is known as a composer of charming songs and piano pieces, expressed a conviction to the effect that musicians read too little.

"It seems to me," remarked Mrs. Gere, "that musicians read nothing but music. Imagination, needless to remark, is a vital factor in creative or interpretative work; and I believe that nothing tends to develop and quicken that faculty as effectively as does good literature. Poetry should prove peculiarly valuable, since it is essentially an imaginative art, one which cannot fail to urge the spirit.

Surfeit of Music

"You say that music is such a vast and exhaustive study that it leaves very little time or energy for excursions into other fields. Well, I admit that an enormous amount of arduous study is required; but, after one has applied himself for four hours or so, really concentrating the while, it is practically hopeless to endeavor to assimilate more music for that day.

"At such time, when the brain no longer responds to musical thought, one might profitably turn to the investigation of literature. The latter provides valuable contrast. It kindles the imagination, providing fuel which may afterward be utilized in one's own art. What is true of literature holds equally with the plastic arts. The true musician should be endowed with an instinctive, if not cultured appreciation of the fine arts, which possess qualities which may prove of incalculable value in his own field.

"Of course, I realize that the seeth and tumult of urban life is of itself an almost unsurmountable distraction. When I want really to relax I go out



Photo © Ira L. Hill

Florence Parr Gere, American Composer

early of a morning and mount to the top of a motorbus. I go to the end of its destination, occupying myself meanwhile with the contemplation of such landscape as the route may afford. Soon I feel the worldly things slipping away; then only does the inner spirit respond to the beauties of nature.

Stimulus of Metropolis

"Personally, I find that life in the metropolis conduces to better work. Despite the multitudinous demands upon one's time I find genuine inspiration in the turmoil and fierce energy of the city. The quiet of my own studio is an oasis; yet I would not justly appreciate its value were it not for the contrast afforded by the busier life around me. The thoughts of work in the country would scarcely be tolerable to me; its quiet is deadly."

Mrs. Gere has been fairly active of late in creative work and a number of new compositions from her pen will shortly be issued from the press of Luckhardt and Belder.

evening in the Grand Avenue Temple. Mr. Middelschulte appeared under the auspices of the Kansas City Association of Organists.

Henri Shostac conducted the Y.M.H.A. Orchestra in a very commendable concert at the Jewish Temple on Sunday night. The players are trained free of charge and much interest is taken in the enterprise. M. R. M.

UKRAINIAN CONCERT

Music of Little Russians Performed to Delight of Immigrants

The Ukrainian Besida Association of New York, of which Myron Korykora is the director, gave the weekly Ellis Island concert last Sunday, says the New York Globe. These concerts at Ellis Island are for the benefit of the aliens detained there by the war. Among 350 aliens now detained on the island under sentence of deportation are several Ukrainians, better known in America under the name of Little Russians. It is the Little Russian colony in New York that has organized and maintains the Besida Association. Two unmistakably American numbers, "The Star Spangled Banner" and "My Country, 'Tis of Thee," figured on the program of the concert, but Ukrainian music was the specialty of the occasion, and the Little Russians present ap-

plauded heartily the melodies of their native land. Some of the names of the Ukrainian pieces are jaw-breakers for an American—for instance, "Ublu Dyvytyts," sung by Mrs. E. Kornat, soprano, and M. Korykora, baritone. Another in the same class is "Via-zanka Amerykanskykh pisen mandolina."

Besides the soloists mentioned and a mixed chorus several other soloists took part, including Michel Zazulak and E. Vasylenko.

GABRILOWITSCH AND HIS WIFE IN SEATTLE SERIES

Pianist and Contralto Greeted Warmly—Alma Simpson Returns to Native City After Success Abroad

SEATTLE, WASH., Jan. 25.—A large audience greeted Ossip Gabrilowitsch, the Russian pianist, and Mme. Clara Clemens-Gabrilowitsch, contralto, at the Moore Theater, Jan. 20. The Sonata Op. 35 of Chopin was given a most poetic interpretation by the pianist. The "Liebestraum," Liszt, displayed his wonderful singing tone, and the "Dance of the Gnomes" his marvelous pianistic skill. The Liszt Etude in F Minor revealed the strength and virtuosity of the artist. "L'Isle Joyous," Debussy; "The Fountain," Ravel, and "Shepherd's Hey," Grainger, were all finely performed. He played several encores.

Mme. Gabrilowitsch's "Widmung" of Schumann displayed her perfect German and splendid training. Rachmaninoff's "Oriental Song" and "Nahe des Geliebten," Gabrilowitsch, were sung with delicate taste. Two encore numbers, "Charley Is My Darling," and Brahms's "Good Night! Good Morning!" were charmingly given. The accompaniments were played by Mr. Gabrilowitsch. The concert was in the Ladies' Musical Club series.

There was not a vacant seat at the Moore Theater on Jan. 21, when the Italian Red Cross benefit concert was given under the direction of Silvio Risegari. The "Stabat Mater" was sung by a chorus of 100 voices, with orchestra, and Mme. Alma Simpson, soprano; Mme. Romeyn Jansen, contralto; Neal Begley, tenor, and George Hastings, bass. With the addition of Charles More and Herbert Eckart, these singers sang the Sextet from "Lucia." The chorus was well balanced and the soloists in good voice. The aria from "Aida," "O Patria Mia," sung by Mme. Simpson, was a finished performance. She has a beautifully clear, colorful voice. She is a Seattle girl and this was her first appearance since her return from Berlin, where she spent three years and had just commenced an engagement at Königsberg with the Municipal Opera when war was declared, which necessitated her return to America. Other able performers were Hiram Tuttle, Rosamond Crawford, Helen Garrett and Charles More. Five hundred dollars were cleared for the Italian Red Cross.

At the popular concert given by the Philharmonic Orchestra, Jan. 23, in Seattle, a large audience greeted the musicians, to hear the program, consisting of compositions of Herbert, Thomas, Delibes and others. The assisting soloist was Grace Farrington-Homsted, soprano, who was well received. A. M. G.

High School Concerts Prove Popular in Bartlesville, Okla.

BARTLESVILLE, OKLA., Jan. 29.—An excellent concert quartet, the Oxford Concert Company, gave the fourth in the series of High School entertainments on Monday evening, Jan. 24. The members were Mr. and Mrs. Ogden, tenor and soprano; Mr. Lieber, bass, and Harrison Birch, pianist. An excellent program of old English and modern songs, with piano compositions of Liszt, was given. A brief statement of the gratifying financial result of the concert course was given by Principal Wenner of the city schools. L. J. K. F.

BALTIMORE SINGERS GIVE OPERA SCENES

Members of Melamet Class Bring Talent to Presentation of Their Roles

BALTIMORE, Jan. 25.—The eleventh annual performance given by the members of the Melamet Opera Class last night at Albaugh's Theater was another instance of the ambition which the class possesses, and the production of the second act of "Carmen" and the second and third acts of "Faust" gave many evidences of musical worth which could be pointed to with pride. The performance was perhaps one of the most creditable efforts ever made by the class and the members manifested an assurance in their task which proves that local singers are being trained in operatic style and stage deportment which is quite acceptable to observe.

Mr. Melamet conducted, and though at times tempi were dragged to amateurish slowness, he produced from his vocal forces some very pretty effects which the audience enjoyed heartily. Those who were assigned to the principal characters did their work with a fine valuation of the requirements of the rôle.

Anna G. Baugher made an acceptable Carmen, George Pickering as Don José, and John F. Osbourne as Escamillo, too, gained much appreciation. Mr. Pickering was the Faust, and his wife, Ida Shaw Pickering, made a very sympathetic and charming Marguerite. The work of Morris Cromer as Valentine, Mrs. Henry Franklin as Sybil, Anna Baugher as Martha, and that of Miller Fleet and Harry Rosenberger as Mephistopheles and Wagner respectively, gave much pleasure to the audience.

F. C. B.

TO OFFER NORTHERN MUSIC

Several Novelties to Be Introduced in Scandinavian Concert

The American-Scandinavian Society announces that a third Scandinavian concert under its auspices will be held in Carnegie Hall, New York, Saturday evening, March 25. One purpose of the society is "to advance the knowledge of Scandinavian culture among the American public . . . in co-operation with the American-Scandinavian Foundation," and the object of the concerts is to introduce Northern music to the American public.

The two previous concerts, held in 1913 and 1915, served to introduce several new orchestral works by Northern composers, as well as Swedish, Danish and Norwegian soloists, and it is expected that the forthcoming concert will offer various novelties.

KREISLER WITH PHILHARMONIC

Violinist Plays Tchaikowsky Concerto in Brilliant Manner

Fritz Kreisler was on Jan. 23 the soloist at the afternoon's New York Philharmonic concert and Carnegie Hall was crowded as it has been at all the violinist's appearances of this season. He played the Tchaikowsky Concerto in a manner above praise and his audience's appreciation of his display of brilliant virtuosity and musicianship was expressed in uncommonly fervent applause.

Mr. Stransky led his fine orchestra in strikingly beautiful performances of the "New World" Symphony of Dvorak and the Goldmark "Sakuntala" Overture.

Charles Imerblum, pianist, gave a group of Liszt, Chopin, Rachmaninoff and Brahms pieces in the program given by the Theater Club on Jan. 25, in the grand ballroom of the Hotel Astor, New York.

"POP" CONCERT DRAWS 9,000 IN KANSAS CITY

Series Proves Worth of Venture—Louise Homer's Recital and Local Concerts Fill Week

KANSAS CITY, MO., Jan. 26.—The third "Pop" concert by the Kansas City Symphony Orchestra, Carl Busch, conductor, was given Sunday afternoon in Convention Hall, before an audience of 9000. These concerts, which were started as an experiment, are becoming very popular. Ottley Cranston directed the chorus of the Grand Opera Association.

Louise Homer, contralto, gave a delightful program in the Shubert Theater on Tuesday afternoon, the fourth concert in the Fritschy series. Mme. Homer is a great favorite here. She responded to six encores in her most gracious manner. In the Tchaikowsky "Farewell, Ye Hills" her glorious voice was at its best and she received an ovation.

Her program included also several delightful German songs, five children's songs from Sidney Homer's "Sing Song" and a group in English, two of which were by J. Alden Carpenter. Mrs. Edwin Lapham was a most helpful accompanist.

Wilhelm Middelschulte was heard in an interesting organ recital on Tuesday

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WASHINGTON CLUB IN HADLEY CANTATA

Present "Golden Prince"—
Elman, Julia Culp and Ethel-
ynde Smith Appear

WASHINGTON, D. C., Jan. 31.—The Friday Morning Music Club gave one of its special morning concerts on Jan. 28, when the chief feature was the presentation of Henry Hadley's cantata "The Golden Prince," with the reading of the poem by Rev. Dr. Wilfley. The solo parts were sung by Raymond Moore and Mrs. Gawler, and the accompaniments were by Mrs. Robbins at the piano; Miss Raner, Miss Sewell, Miss Jones and Mrs. Dickey, violins; Robert Seel, flute, and Marguerite O'Toole, harp. Under the leadership of Heinrich Hammer the chorus gave a sympathetic interpretation of the beautiful cantata. Mr. Moore also gave a group of American songs and Miss O'Toole was heard in several harp solos.

The second concert of the Rubinstein Club took place on Jan. 26, when the assisting artist was Ethelynde Smith, soprano, of New York. She gave a brilliant rendition of "One Fine Day," from "Madama Butterfly," and was also heard in sympathetic interpretations of two groups of songs. The club, under the leadership of Herndon Morsell, gave six offerings, marked by unity and tonal precision. Assisting as accompanists were Ruth Bronson, Mrs. Horace Dulin, Daisy Fickinscher, Elsa Raner, Margery

Snyder, Elizabeth Wilner, Mary Mullaly and Arthur Mayo.

The eighth concert of the Ten Star Series, offered by T. Arthur Smith, gave Washington the opportunity of hearing Mme. Julia Culp in a song recital at once charming and inspiring. Scarcely ever has Mme. Culp more thoroughly delighted a Washington audience. To the sixteen songs on the program, the artist added several encores. Her offerings were culled from many periods, most of them being the compositions of Schubert, Mendelssohn and Hugo Wolf. The accompaniments were artistically played by Coenraad Bos.

At the concert given by Mischa Elman, under the local management of Mrs. Wilson-Greene, the artist offered two of his own arrangements, those of "Nuit de Mai" of Michiels and "Country Dance" of Weber. He also gave three offerings that displayed effectively his technical and interpretative powers, the Concerto in G Minor of Vivaldi, the Allegro Moderato movement of the Concerto in F Sharp Minor of Ernst and the "Variations on a Theme by Mozart" by Scelero. Walter H. Golde deserved high commendation for his artistic accompaniments.

Under the direction of Otto Torney Simon, the Home Club Chorus gave a delightful concert at which six choruses were well sung. Kathryn Pratt Gunn, violinist, was the able assisting artist, and the accompanists were Mrs. Albert Jackson and Mrs. Otto T. Simon. The Home Club is a society of the Department of the Interior for the encouragement of music and the arts. It has the patronage of Margaret Wilson, the Secretary of the Interior and Mrs. Lane, as well as other secretaries and their wives.

The concert this week at the Library of Congress was given by Marie Hansen, pianist; Mrs. Bertha H. Gottsman, soprano, and Leroy Gilder, tenor.

W. H.

SECOND SOUTHERN TOUR

Yvonne de Tréville Re-engaged in
Numerous Texan Cities

Yvonne de Tréville left New York this week for a second Southern tour of this season, which will take her to many of the Texas cities, where she has already appeared, as well as to some where she is known only by name.

Texas has developed musically to such an extraordinary extent in the last decade that every leading artist now sings in the Lone Star State some time during his annual tour, but few make two tours there in one season. Such cities as Dallas, Houston, San Antonio, Galveston, Austin, etc., have been closely followed in the presentation of artists by San Angelo, Plainview, Georgetown, Greenville, etc., and the discriminating appreciation of the best in art is astonishingly sure.

In Dallas, where Yvonne de Tréville is to sing for her third re-engagement in as many seasons, the prima donna has arranged a unique program. During the first part of the program she will appear alone with her pianist in the costumes of Mlle. de Maupin, Louis XIV's favorite and sing the airs of that period. The Schubert Club will appear with the artist in the second part, when all the members of the chorus, one of the best in the country, will wear the 1850 costumes like those worn by Mme. de Tréville herself as Jenny Lind. After the opening chorus the club members will gradually leave the stage to return for the third part in modern gowns.

The program is to be made up of many novelties in the last part. After the opening chorus, "Autumn Violets," Miss de Tréville will sing the songs of two Texans, Anna Craig Bates and Carl Hahn, followed by manuscript songs of Gertrude Ross, Edith Kuester, Charles Wakefield Cadman, James H. Rogers, Frances Wyman, Ella May Smith, Gena Branscombe and Mary Carr Moore, all Americans.

Dora Becker, Violinist, Again Wins
Plaudits of Bucknell Audience

Dora Becker, violinist, gave her second recital of the season at Bucknell University, Lewisburg, Pa., on the evening of Jan. 28, when she was heard in a program comprising compositions by Tartini, Bach, Handel, Mozart, Hasse-Franko, Beethoven, Ogareff, Tirindelli, Aghazzy-Hubay, Bruch, Sarasate and Cecil Burleigh's Concerto in E Minor. The program was most enthusiastically received by the large assemblage, but the most applause was given the Burleigh number, part of which Miss Becker had to repeat in order to satisfy the demands of the audience. Miss Becker is a popular favorite at Bucknell, and has been re-engaged for a third appearance this season, on Feb. 24. She will also be heard in Newark, N. J., on Feb. 18, 19 and 25, and in New Jersey on March 9.

CONCERT HAS RIVAL IN SPORTS CARNIVAL

Godowsky Triumphs in St. Paul
Program of Minneapolis
Symphony

ST. PAUL, MINN., Jan. 28.—Last night the St. Paul Institute presented the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, in the eighth of the winter's series of symphony concerts, with Leopold Godowsky as the soloist, at the Auditorium. Outside carnival ran riot, the occasion being the opening parade of the St. Paul Winter Sports Carnival, and the opening of the concert was delayed.

Widely at variance was the spirit of the streets with that within the Auditorium walls, where Beethoven, Brahms and Tchaikowsky were played to the delectation of a few hundred people. Owing to the crowded streets, many missed the "Leonore" Overture. A few less missed the Symphony, Brahms, No. 1, C Minor, which was performed with loving consideration under Mr. Oberhoffer.

Mr. Godowsky's playing of the Tchaikowsky B Flat Minor Concerto was superb! Not once did the great pianist give cause for any but the highest degree of pleasure—whether one demanded refined and scholarly comprehension, temperament, poetry, or mechanical equipment. The sense of reserve power, while not belittling the actual accomplishment, added to one's satisfaction in the performance. Two encores were played, Liszt's "Campanella" and a Chopin Waltz.

A piano recital exploiting a pianist but little known in St. Paul, Gertrude Cleophas, was arranged by Mrs. William Danforth at the residence of the latter Tuesday evening. Miss Cleophas is a five-year old pupil of Mme. Fannie Bloomfield Zeisler. She brought honor to her distinguished teacher in the performance of an exacting program made delightful in the hands of the player.

Marie McCormack, soprano, with Mrs. Frank Hoffmann at the piano, gave her annual recital in the Church Club Auditorium Wednesday evening. Never has Miss McCormack given a better account of her gifts. The voice was sweet, true and flexible. Intelligence and good taste marked all her work. The Strauss Serenade was tonally beautiful and atmospherically charming.

F. L. C. B.

New Zealander Decides America Is Best
Place for Piano Study

BOSTON, Jan. 26.—Registration for the second session of the New England Conservatory of Music, which begins Feb. 3, is now under way, and among the arrivals of yesterday was Albert Redshaw, of Napier, New Zealand, who left his home on Christmas night and who has been continuously en route since then.

Mr. Redshaw is a pianist who determined from reading American musical news that he had best continue his education in this country. He sailed from Auckland to Vancouver, where for the first time he saw snow. Mr. Redshaw is one of more than forty from foreign countries who have registered at the New England Conservatory this season.

W. H. L.

LA FORGE AT MIDDLETOWN

Middlesex Musical Association Hears
Pianist-Composer

MIDDLETOWN, CONN., Jan. 31.—The second concert of the Middlesex Musical Association was given at the Middlesex Theater on Tuesday, Jan. 11, when Frank La Forge, pianist-composer; Boris Saslawsky, Russian baritone, and Lucile Orrell, cellist, were the artists heard in a well-arranged program.

The La Forge songs, given by Mr. Saslawsky, with the composer at the piano, included "Take, O Take Those Lips Away," "To a Messenger," "Retreat" and "How Much I Love You" won enthusiastic applause for both composer and singer. Mr. La Forge also added a Chopin Nocturne and the MacDowell Etude de Concert to the pleasure of the program, and, with Miss Orrell, gave a Grieg Sonata. Russian and German songs were also given by Mr. Saslawsky, and Miss Orrell's offerings included Cui, Schumann and Kreisler pieces.

Mankato, Minn., Heard New Pieces by
Helen Ware and Irma Seydel

MANKATO, MINN., Jan. 26.—Two new compositions for the violin, by Helen Ware and Irma Seydel, were played here by Mrs. Minnie Hubbard at the recent concert of the Orpheus Club. The Irma Seydel Minuet was delightfully played, and equally pleasing was the Hungarian love song of Helen Ware. Added interest was given the pieces by the fact that both the composers have appeared here in concert. Mrs. Hubbard also appeared last week in concerts at Minnesota Lake and Mapleton, assisted by Eleanor Rodgers of Rapidan, soprano, and Anna John, pianist.

Geneva Jefferds in "The Creation"

PROVIDENCE, R. I., Jan. 27.—Geneva Jefferds, the gifted young soprano of this city, sang the soprano rôle in "The Creation" last evening in Peacedale, R. I., with the Narragansett Choral Society, Dr. Jules Jordan conducting. Miss Jefferds gave a most creditable account of herself by her vocal interpretative excellence in the part, and was heartily applauded by a large audience.

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HELENE S. GITHENS.

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WEST VIRGINIA HAS NEW CHORUS SOCIETY

Fairmont Singers Aroused by
"Musical America's" Reports
of Similar Clubs

A Choral Society for Fairmont, W. Va., which has been the dream of its musical leaders for some time, is to be realized this season, following a meeting held on Jan. 25, when the preliminary steps for organization were taken and officers and committees named.

Lamar Satterfield was elected chairman of the society, L. H. Randall, treasurer, and Edna Jacobs, secretary. The committee on organization comprises John Rock, Mrs. C. W. Waddell, Mrs. Brooks Fleming, Jr., Mrs. H. G. Stoetzer and Dr. C. H. Neill. The charter members are Mrs. C. W. Waddell, Edna Jacobs, Laura Briggs, Hazel Bock, Mrs. Brooks Fleming, Jr., Mrs. James C. Thompson, Mrs. Oliver A. Wood, Ida Stone, Mrs. H. G. Stoetzer, Amy Rice, Emma Oderbolz, Messrs. John Rock, Harry J. Hartley, George Miller, Lamar Satterfield, W. D. Barrington, W. E. Watson, Jr., L. H. Randall, E. H. Taylor, C. H. Neill.

In a letter to MUSICAL AMERICA the chairman of the new Choral Society writes: "Our town has grown very rapidly from a small village to a city of 20,000, and through the inspiration and enlightenment I have received through reading MUSICAL AMERICA I thought it was up to Fairmont to have a Choral Society. I don't believe there could be much more enthusiasm than was manifested at the first meeting. It will be our aim to bring some of the best known artists here from time to time."

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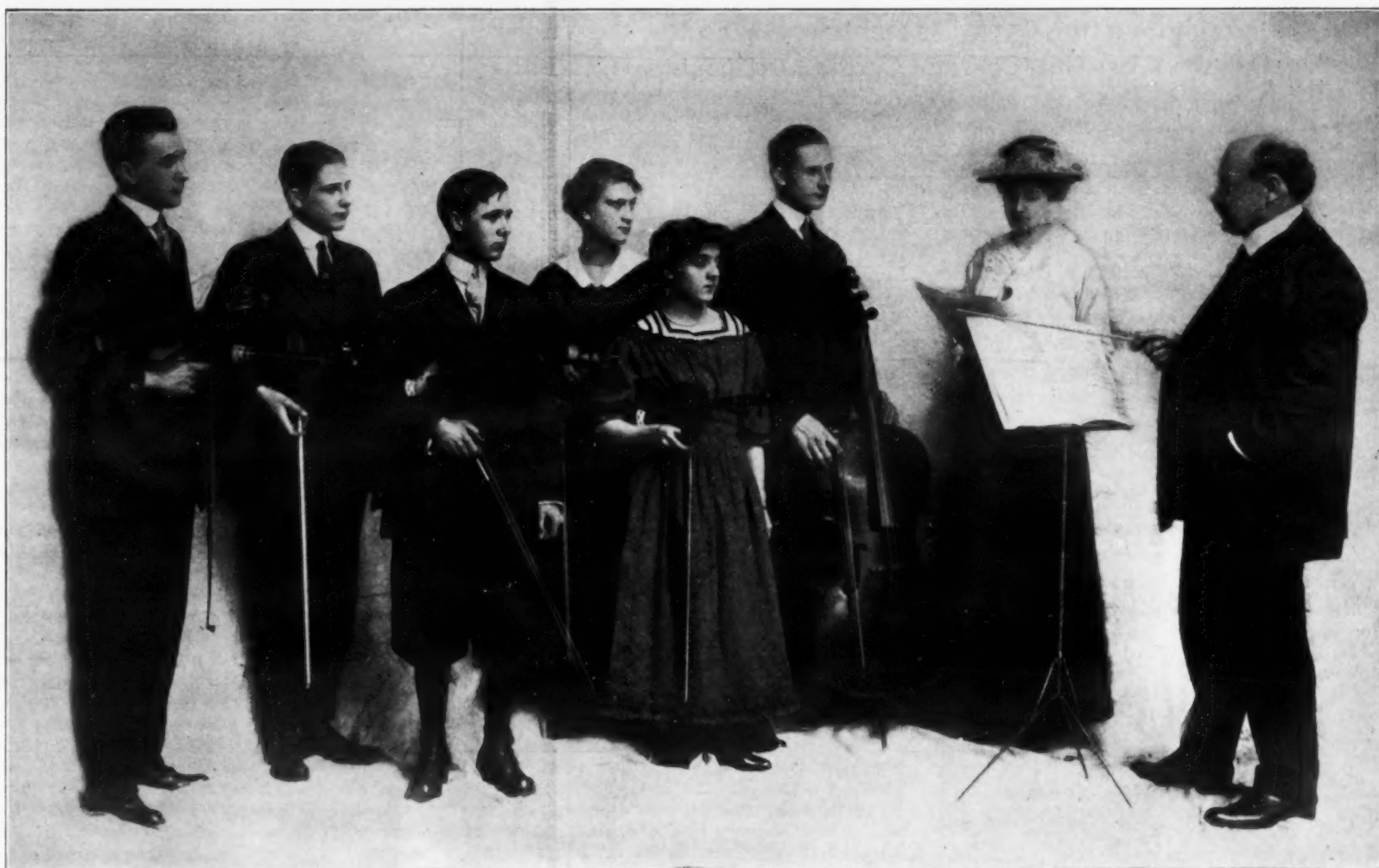
Kriens Symphony Club Plays to Audience of Capacity Size

The Kriens Symphony Club gave a Winter concert in Wanamaker's Auditorium on Saturday afternoon, Jan. 29, before an audience of such proportions that the sign "Auditorium Filled" had to be hung out long before the concert was scheduled to begin. Christiann Kriens, conductor of the club, led his orchestra of young musicians of both sexes in Mozart's G Minor Symphony, the Ballet Music from "Faust," "Ase's Death" from the "Peer Gynt" Suite and Meyerbeer's "Coronation March."

The club was assisted by Kurt Dieterle, violinist, who played the Saint-Saëns "Rondo Capriccioso" with orchestra. Edmund A. Jahn, basso, who sang a Handel "Aria," and Henry Barrenther, cellist, who played Alex. M. Jarecki's "Andante" from his "Cello Concerto."

The young people who compose the orchestra play in spirited and intelligent

One of the Forces for Good Music In the West Is Armstrong Orchestra of Alton



Armstrong String Orchestra of Alton, Ill., Has Membership of High School Students

ALTON, ILL., Jan. 31.—The W. D. Armstrong String Orchestra of Alton is one of the increasing groups of young orchestras that are promoting good music in the western cities. The orchestra is composed of high school students who have had the advantages of study under the best teachers. Their

répertoire is the best music that the masters have composed for this combination of instruments.

W. D. Armstrong, director of the Armstrong School of Music at Alton and Fellow of the American Guild of Organists, is conductor of the orchestra which bears his name. Mr. Armstrong is a

former vice-president of the National Music Teachers' Association, and in addition to teaching and his pianistic and organ work is a lecturer on musical topics.

The orchestra has filled a number of Chautauqua engagements, and is much in demand for school entertainments.

fashion, and should be thankful for the opportunity that is afforded them by Mr. Kriens. They show their appreciation by playing with great care and skill, resulting in many excellent ensemble effects. The singing of Mr. Jahn, as well as the playing of Messrs. Barrenther and Dieterle, was hugely enjoyed and vigorously applauded by the largest audience that has graced the Auditorium this season. H. B.

Mrs. Betty Mandel and her daughter Olga, an opera singer, were taken from 259 West Forty-fifth Street to Bellevue Hospital, New York, Jan. 27, according to the *Evening Mail*, suffering from acute mania, probably induced by starvation. The daughter failed to find employment as a singer.

OTTAWA SYMPHONY IN BRILLIANT CONCERT

Conductor Heins's Composition
Wins Applause—Geoffrey
O'Hara Soloist

OTTAWA, CAN., Jan. 21.—Under the baton of Donald Heins, the Ottawa Symphony Orchestra gave a concert last evening at the Russen Theater, under the distinguished patronage and presence of their Royal Highnesses the Duke and Duchess of Connaught. In Tschai-kowsky's Fifth Symphony and Grieg's overture "In Autumn," the orchestra proved itself an efficient organization.

A novelty was the first presentation of Conductor Heins's "Lake Pictures." These are short sketches, atmospheric in conception, and suggestive of three moods. "Mid-day," "Twilight" and "Midnight" are the titles of the three movements.

The soloist of the occasion was Geoffrey O'Hara, tenor, of New York. Mr. O'Hara chose three offerings from Amy Woodforde Finden's "Indian Love Lyrics," and Löhr's "Where My Caravan Has Rested." Later he sang a group of songs by Grieg, Munro, Storace and Löhr. Mr. O'Hara has a voice of magnitude and good quality, and he sings interestingly; his enunciation, too, was excellent. He was received with enthusiasm.

Mr. Reimers. Of his voice the adjective "velvety" may be used almost literally. The quality is wonderfully beautiful and it is used always with artistic sincerity and, on the technical side, superb breath control and exquisite enunciation. Martin Bush, as accompanist, supported the singer with sympathy and skill.

E. L. W.

Women's Philharmonic Plays Work of Its Conductor

A large audience assembled on Monday evening, Jan. 31, at the Hotel Majestic to hear the first concert of the season given by the orchestra of the Women's Philharmonic Society, Madeline Eddy, conductor, and Margaret Krause, concertmaster. The assisting artists were Coyle Crosby Tullar, tenor, and Leila Cannes, pianist. Under the talented young conductor the orchestra gave a most finished performance of the Mozart Symphony in G Minor, excerpts from "Lohengrin," "Thais," and "Aida," A Maestoso by Miss Eddy, Spanish dances by Moszkowski and Swing Song by Ethel Barnes. Mr. Tullar gave two songs by Homer Bartlett, a group of songs by MacFayden, La Forge and Campbell-Tipton, and "Love's Roses," by Miss Eddy. Mrs. Cannes played a Chopin Scherzo and a MacDowell Concert Etude. All the artists were enthusiastically applauded.

Eleanore Cochran Makes Her Début in Buffalo

Eleanore Cochran, the young American soprano, who is under the management of Annie Friedberg, made her début in Buffalo, N. Y., on Feb. 3, and later sings in four Middle Western cities with Carl Friedberg, the noted pianist. This charming young singer will appear with many clubs and societies. Miss Cochran's repertoire includes operatic arias in four languages, the chansons of France and the modern songs of all countries, while her especial preference is for German *lieder*, as well as German opera.

Italian opera was discussed at the meeting of the Portland (Ore.) Musical Appreciation Club on Monday evening, Jan. 17. Illustrative bits were sung by Emma Sorenson, Charlotte Banfield and Eileen Yerex, and a talk on opera given by Mrs. Beals. The accompanists were Mrs. P. C. Eichhorn and Adaline Bowie.

CHRISTINE MILLER CONTRALTO

"Miss Miller's voice has increased in volume and dramatic quality since she last sang before a Louisville audience, but it has lost none of the vibrant, cello-like quality that distinguishes it from all other voices, and gives it a personal and vivid character."—*Louisville Times*, June 25, 1914.

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OMAHA GREET'S MR. REIMERS

Tenor Evokes Expressions of Delight
in His Recital for Club

OMAHA, NEB., Feb. 1.—Paul Reimers, tenor, was presented by the Tuesday Musical Club this afternoon in a recital at Hotel Fontenelle. Coming on very short notice, there was little opportunity for advance heralding and the audience was unprepared for the rare artistic feast which Mr. Reimers' singing provided.

Quite worthy of comment, in the first place, was the program, made up of four groups of classic, modern, romantic and folk songs—constituents of song literature with never a "sop to Cerberus." It was refreshing. So was the singing of

DISAGREES WITH INTERPRETERS AND COSTUMES OF "CARMEN"

Writer Says Artists and Régisseurs Have Neglected Merimée's Description of the Gypsy Enchantress—Was Not the Vulgar Creature That One Operatic Carmen Delineates—Her Philosophy and Mental Make-up

By DR. P. J. GRANT

THERE have been a thousand *Carmens*, and yet but one *Carmen*!

Dancing *Carmens*, acting *Carmens*, *Carmens* who have sung and camera *Carmens*. There have been a thousand interpretations of her from the highly idealized to the frankly vulgar; the majority, however, whether idealized or vulgar leaning to the fatalistic.

I have seen them all and I have come to one conclusion that the great majority of them never heard of a certain cynical little French gentleman called Merimée who wrote a cynical little masterpiece of fifty pages wherein he shows that a trim little petticoat, rather short as to length, a pair of twinkling little feet, and a high-flung, shapely head, can make a body of sedate and dignified, military and smuggling, French, Spanish and English gentlemen perform more fool "stunts" than one could possibly see outside of a monkey house.

Prototype of Older Carmen

Carmen was not a new type; she was merely a prototype of the older *Carmen*, who invented the first feminine tricks in the Garden of Eden and tried them so successfully upon Señor Don José Adam that he lost both his job and his regal estate.

"All the world's a stage." And all the women *Carmens* (more or less) and all the men *Josés*.

He who has not read Merimée's masterpiece does not and cannot know *Carmen*.

Merimée's Description Unknown

I have talked with scores who have seen the screen production, some of them men and women actually engaged in its production. Most of them had never heard of Merimée; none of them had ever read his book. Among the latter was a prominent editor of a New York paper.

I once watched a dress rehearsal of "*Carmen*" in one of the largest opera

houses in Europe. The *Carmen* appeared, dressed just as José described her on their first meeting:

"She wore a red skirt, very short, which exposed to view her white silk stockings, with more than one hole in them, and tiny shoes of red morocco leather tied with scarlet ribbons."

The stage director was up in the air—such a costume would never do; no factory girl would wear such a costume! "But, Herr Régisseur," I timidly interposed, "that is just as Merimée describes her!"

Would you believe it? Here was a man who, one would think, would be *au courant* with the literature of the operas for whose correct artistic production he was responsible, and that was the first time he had ever heard of Prosper Merimée!

José paints *Carmen* in flashing colors the memory cannot forget, and so when the *Carmen* of the great Metropolitan comes on in a long dark skirt hiding the trim ankles (if trim they be) the mind receives a distinct shock. A highborn Spanish donña, if you will—but where is the fascinating little Gypsy hussy you have in imagination outrageously flirted with, throughout the gripping pages of Merimée? For, despite what some prima donnas have told us about their visit to Spain to study the Spanish maiden, *Carmen* was not Spanish, but a Gypsy. We have her own words for it—"You see quite well that I am a Gypsy. Do you wish me to tell you *la baia* (fortune)?"

Importance of Costume

I insist on the red skirt; I must have the white silk stockings; I am disconsolate if the holes are not there, the bronze Gypsy skin peeping through. I want the scarlet ribbons in which my heart has been so oft entangled and the little red shoes; the earth is unbearable if they do not tread it. The costume is *Carmen*; *Carmen* is the costume.

The critics spoke of an idealized *Carmen*; you might as well speak of an idealized devil; you could no more idealize *Carmen* than you could idealize his Satanic majesty, who, if we are to believe the preachers and the Bible, is the nega-

tion of all that is good, and the embodiment of all that is evil—and that is just *Carmen*.

An idealized *Carmen*! Think of idealizing *Lucretia Borgia* or *Lady Macbeth* or *Becky Sharp* or a hundred and one such characters with whom we are familiar.

Was Not Vulgar

And, yet, *Carmen* was not the vulgar beast that one operatic *Carmen* would have us believe. José, though reduced in circumstances, was of noble birth, who would have little tolerance for vulgarity in the woman he loved. He accuses her of all other crimes, but never once of vulgarity. The truth is, there are too many fascinating sides to the character of *Carmen* to bother with the merely vulgar.

From her first appearance when she dashes the acacia blossom in José's face to the last desperate act when she dashes the gift ring at his feet, the fascination must hold and grip us breathless. One vulgar touch would break the tension. She was laden down with all other sins; why not spare her this one?

A Carmen of Courage

And, yet, *Carmen* was no worse than the rest of us. She had the courage of her convictions and lived up (or down as you prefer) to them. There lies one of the great fascinations of *Carmen*—her courage. And we all love courage.

"She was a liar," says José, "she has always lied. Indeed I doubt whether in all her life she spoke one word of truth."

Lying was one of her fascinations and she knew it. She was such an artistic liar that her followers preferred lies from her to the truth from any one else. They knew she was lying—but her lies were rich both in imagination and romance.

Rôle Requires Actress

The truth is the great difficulty about the rôle of *Carmen* is this: it is not sufficient to sing it well, one must act it well. It is so difficult to interpret it as it should be that it requires the genius of a Bernhardt. To make it fascinating without being too somber in spite of her devil-born soul—that is the problem confronting the artist. She must be a comedienne as well as a great tragedienne; the last travels fast on the heels of the first. Comedy where she plays with José through the Habanera and the chain scene; tragedy where she almost murders her companion of the cigarette factory—and again pure comedy where she cajoles poor José into setting her free.

From pure comedy in the quintet to the tragedy of the flower song of José, when *Carmen* for the first time shows herself in her true colors just a ferocious wolf—ready to stop at nothing provided she can gain her ends. Wolf is rather a strong term, but it is just the term that Merimée applies to her. In fact, it is the name which she gives herself. "Dog and wolf cannot keep house together long. You have foregathered with the devil."

From this moment the comedy ends. Now until the end it is the cat playing with the mouse she has caught.

Was Not a Fatalist

Many artists try to portray *Carmen* as a fatalist. With all due respect to the great artists who have so portrayed her that is an interpretation which I do not agree with. "Jo hoga so hoga"—what will be, will be—was not a motto that appealed to *Carmen*. When she wanted a thing she went after it with two very pretty but very determined little feet.

Garcia, the one-eyed, her husband and her fate did not at all appeal to her sense of beauty. Then she comes upon José; big, soldierly, handsome, yet thoroughly stupid. It does not take *Carmen* long to entangle him in her meshes, yet from the moment José appears upon the scene you can see his finish.

"Since you have really become my *rom* (husband) I care less for you than when you were my lover." Not a very estimable thought, but strictly *sub rosa*—is there not quite a very large number of very estimable ladies who harbor just the same thought?

Genius and Hypnotist

With *Carmen*, to speak was to act and—*voilà*—Lucas the picador (in the opera *Escamillo*, the toreador) is promoted to the vacant throne.

Superstitious—if you will—but not fatalistic. Nor was she at all the shallow little flirt that we saw at the Metropolitan last winter. In her own particular line of thieving, smuggling and throat-cutting, the ferocious little lady

was a genius and a hypnotist of a very high order.

I think it was Henderson of the *Sun* who, when asked, "If all the operas with but one exception, were to be destroyed, what one would you have saved," answered "Aida."

Chacun a son gout. As for me—give me "*Carmen*."

FLONZALEY CONCERT FOR DETROIT SCHOOL BOYS

Annual Repetition Planned — Young Hearers Given Prizes for Written Criticism

DETROIT, MICH., Jan. 31.—A concert for school children only, which the Flonzaley Quartet gave recently in Detroit supplementary to the regular engagement, was so successful that it suggests an important and untried feature of the organization's professional activities. The concert was given at the Central High School, and the audience was made up exclusively of boys, who followed the program with intelligent interest and enthusiasm, which pleased the Flonzaleys immensely.

The members of the quartet were especially pleased with one comment that reached their ears. "Gee," exclaimed one small boy, after the Beethoven work, "wasn't it a crackerjack!" Another youngster informed one of the quartet members after the concert, that he had a brother at Ann Arbor, where the Flonzaleys have frequently played. "He wrote me," said the boy, "that it could not be possible that the real Flonzaleys were to play for us; it must be only an imitation quartet." "And now," he explained, with un concealed delight, "I can write him that it was the real thing after all."

The concert was arranged by a local music-lover, and so successful was the experiment that it undoubtedly will be repeated annually.

Ugo Ara, viola, opened the program with a little address, describing the music about to be played. Haydn, Mozart, Beethoven and Tchaikowsky were the four composers represented on the program. Three prizes were offered for the most creditable reviews written by the children. A similar plan is being arranged for the children's concert to be given by the Flonzaleys in Chicago, on Feb. 5, when fifty of the most musical children, selected from fifty of the most musical families of the city, will be included in the audience. The Flonzaleys believe that this plan will be one of the most effective in increasing musical appreciation in young hearers.

An attractive recital was given on Jan. 21, at the South Congregational Church, under the auspices of the Woodruff Club. The soloists were Theron W. Hart and Lillian Eubank.

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RECITALS

PAUL REIMERS GIVES NOTABLE CHICAGO RECITAL

"Lieder" Singer Also Figures in Musicale with Kathleen Parlow, Violinist, and Edward Collins, Pianist
—Increase Noted in Recitals by Local Artists as the Opera Season Ends

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, Feb. 7, 1916.

THE customary slump in things musical has followed the close of the opera season in Chicago, but local musicians are planning increased activity in recitals and concerts. Two oratorios, Mendelssohn's "Elijah" and Haydn's "Creation," will be sung this week.

Paul Reimers, master of *lieder* and *chansons*, lectured and sang before the Germanistic Society of Chicago in Fullerton Hall, Art Institute, on Wednesday. His explanation of the songs he chose as representative of the different styles of *lieder* added to the enjoyment of them. His intelligent, sympathetic interpretation was artistic far beyond the usual with concert singers. His nuances were finely spun, and the delicate tints and shadings of his voice followed carefully the thought of the poems. His tenor was rich and even, alike in the lightest *pianissimo* and in the more dramatic readings. Mr. Reimers' program comprised four Schubert songs, a group by Hugo Wolf, a group of modern French songs and a group of folk-songs: "Qui veut moudre, moudra" (French), "Vespersang" (Russian), "Phyllis und die Mutter" (German), "All Through the Night" (Welsh), and "Le coeur de ma mie" (Swiss). Mendelssohn's "Auf Flügeln des Gesanges" was sung as an encore. Maurice Eisner accompanied.

Paul Reimers, tenor; Kathleen Parlow, violinist, and Edward Collins, pianist, gave a musicale in the ballroom of the Julius Rosenwald home Friday afternoon. Mr. Reimers sang Caccini's "Amarille," Schubert's "Der Musensohn," Wolf's "Der Tambour" and "Elfenlied," "It was a Lover and His Lass," "Passing By," "Ma chère maison," "Le coeur de ma mie" and Sinding's "Sylvain." Miss Parlow played Saint-Saëns' "Rondo Capriccioso," Chopin's Nocturne in E flat. "Habanera," Sarasate, and a Hungarian dance by Brahms. Mr.

Collins played Chopin's Mazurka in F Sharp Minor and Liszt's "Campanella." Mr. Reimers sang Schubert's "Serenade," Miss Parlow playing a violin obbligato and Maurice Eisner accompanying on the piano.

The advanced voice pupils of Karleton Hackett and the piano pupils of Allen Spencer of the American Conservatory of Music gave a recital in Kimball Hall Saturday afternoon. Helen Bickerton, Lena B. Partar, Cordelia Schellinger, Mrs. Laura Nichols Matter, Pauline Ripberger, Hazel Burns, Leda Riley, Hazel Wass, Thomas A. Remington and Malcolm Rowles were on the program.

Rosenfeld Pupils Heard

The piano pupils of Maurice Rosenfeld of the Chicago Musical College, appeared in recital Friday evening. Gertrude Luster, Pansy Jacobs, Evelyn Meyer, Helen C. Bridges, Mary Dulsky, Howard McKnight and Estye Ruekberg played. Mr. McKnight's playing of Liszt's "Sonnette de Petrarca" and Chopin's "Fantasie Impromptu" especially deserves commendation, and also Estye Ruekberg's playing of Weber's "Konzertstück."

The Hinshaw Conservatory of Music has inaugurated a series of concerts for the commissioners of Lincoln Park. The pupils of the conservatory will give concerts and plays every Friday night, in the park theaters of the various communities. The first took place Feb. 4 in Hamlin Park Theater.

The Edison Symphony Orchestra of 100 pieces, an amateur organization made up of employees of the Commonwealth Edison Company, gave its regular monthly concert Thursday in the auditorium of the Edison electric building. The program included several marches and operatic selections, "Ase's Death" from Grieg's "Peer Gynt" Suite, Ole Bull's "Saeterjentens Sondag," Rachmaninoff's Prelude in C Sharp Minor and Joyce's "Passing of Salome."

An opera evening was given by the Art Institute of Chicago in Fullerton Hall Sunday night, Feb. 6. The opera

was Massenet's "Thaïs," and the soloists were Lucille Stevenson, soprano, and Marion Green, basso-cantante.

Musical Lecture Series

An eight-lecture series on music and musicians is being conducted on alternate Tuesday evenings at Sinai Social center by Edoardo Sacerdote, director of the Sinai Choral Society. Stanley Deacon of the Chicago Musical College and Mrs. Ella O'Neil Corrigan will illustrate the lecture on sacred music in Italy, next week. George Hamlin, Leon Sametini and his quartet, and other well-known artists will illustrate lectures of the series.

The Walter Spry Music School gave a pupils' recital, Feb. 4. Sara Lasinsky, Margaret Farr, Edna Jacobsen, Ruth Miller, Ernestine Rood, Kathryn Whitfield and Lillian Billow played, and Mrs. George de Tarnowsky and Genevieve Rugg sang.

Leonora Allen has been engaged as soloist with the St. Louis Symphony Orchestra for the midwinter music festival at San Antonio, Tex., Feb. 15. She appeared with the Lyric Glee Club of Milwaukee, Jan. 20, having been re-engaged after her appearance with the club, Dec. 9.

The Chicago Woman's Musical Club gave a program, Feb. 3, in the Florentine Room of the Congress Hotel. The soloists were Arthur William Jones, Dorothy Leslie Pound, Mrs. Maude Ames Goodsell, Mrs. Katherine Conlon Johnson and Mrs. Frank Farnum.

Mrs. Mabel Sharp Herdier of the Chicago Musical College faculty was soloist with the Mendelssohn Choir of Canada, Feb. 2. She will sing "Messiah" in Kansas City, Feb. 11, for David Grosch, a former teacher of the college.

Lois Pinney Clark, a graduate pianist of the International School of Music and Expression, Chicago, recently opened the new concert auditorium in Jersey City, playing before an audience of 1200. The Board of Education has asked her to repeat her entire program, which contained selections from Debussy and Ravel, as well as some of the older concert pieces.

Ada Bryant Buckingham, contralto, sang, Feb. 2, at a luncheon of the Chicago Woman's Club. She was the soloist of the Holy Trinity Church in New York before she came to Chicago. She was formerly soloist of the Apollo Club, and for the Theodore Thomas Orchestra on its Middle Western tours.

Of the twenty-nine entries for the contest in playing Cecil Burleigh's Concerto in E Minor for the violin, only five are from outside Chicago. Last year twenty-eight of the thirty-eight contestants in playing the First Concerto by MacDowell on the piano came from Chicago. Ten came from outside the city. The judges of last year's contest, Herbert Butler, Ludwig Becker and Hugo Kortschak, violinists all, found the piano contest so successful that they insisted that the \$200 prize go for violin playing this year. They selected Burleigh's Concerto from many entries. Charles G. Dawes and Glenn Dillard Gunn arranged the contest.

Myrtle Moses to Wed

Myrtle Moses, one of the American singers who made her operatic debut with the Chicago Opera Company this season, has announced her engagement to Samuel G. Alschuler, a Chicago manufacturer. Miss Moses studied for two years with Jean de Reszke in Paris and made her first public appearance at a concert last April. Miss Moses will continue her operatic work after her marriage.

Paderewski's purse is always open to his distressed countrymen. So when a man who called himself Dr. Kaspar Gettlich, and said he was a Pole, asked the pianist to lend him \$150 Paderewski at once yielded. Dr. Gettlich subjected several members of the Polish Relief Committee while in Chicago to similar treatment and persuaded John F. Smulski, the Polish banker, to cash a \$50 check. Then he disappeared. The check came back, and Paderewski and a score of others are mourning the loss of their money.

Mme. Marcusson of Chicago gave a recital last week in the auditorium of the Jacksonville Women's Club, Jacksonville, Fla. Though the singer went to Jacksonville unheralded, she moved her audience to enthusiasm. The soprano sang a varied program, which showed the versatility of her art.

FARNSWORTH WRIGHT.

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"The club made a happy choice in selecting Oscar Seagle as the first of its visiting artists."—James H. Rogers, in Cleveland Plain Dealer, Jan. 28.

"Mr. Seagle is one of the greatest of American baritones and undoubtedly no artist has met with a more pronounced success in Dayton this season."—Dayton Daily News, Jan. 26.

"The finest song recital ever heard in Grand Forks."—Grand Forks Daily Herald, Jan. 20.

NEW YORK RECITAL

Carnegie Hall, Feb. 21, at 3 p. m.

A QUESTION OF MANAGERIAL JUDGMENT IN BERLIN

Why "Musical America's" Representative Did Not Attend von Hausegger's Concert—Richard Strauss Makes Changes in "Salomé"—Dr. Loewenfeldt, Director of Hamburg Opera, Presents Novel Conception in Setting of "Carmen"

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W. 30, Jan. 4, 1916.

TO give that excellent conductor, Siegmund von Hausegger, an opportunity to appear again in public, after a period of enforced inactivity, friends of the artist arranged a concert for him in Beethoven Hall for Monday evening. Herr von Hausegger conducted the Philharmonic Orchestra, while the pianist, Frieda Kwast-Hodapp, the soloist of the evening, played Beethoven's Concerto in G. We had been delighted at the prospect of once more enjoying the readings of a conductor like Hausegger, but our anticipations did not reach materialization.

In view of the present irregularities in the postal service, we had telephoned in

the morning to the Concert-Direction Wolff—the managers of this concert—and requested that the tickets for MUSICAL AMERICA be left at the box-office for us, instead of mailed, according to the prevailing custom.

But when we applied for the tickets at the box-office, shortly before the beginning of the concert, we were informed that our tickets, as well as a number of others, all of which only the envelopes remained, had been sold—as the demand for tickets to the Hausegger concert was so much greater than had been foreseen. The house was completely sold out, and, rather than forego the profit represented by the sale of a few tickets, the concert-direction felt called upon to deprive us of our press-tickets.

One is at a loss for words to censure such petty business instincts. Considering that the Concert-Direction Wolff is the largest and oldest establishment of its kind in Berlin, one should really not be surprised if, when the reconstruction period sets in after the war, it took years and years before Berlin emancipated itself from its present atmosphere of provincialism and became the international art center it aims to be. It scarcely seems believable that the Concert-Direction Wolff does not realize that with such proceedings it is pre-eminently harming the artists in whose interests it professes to act. It were well for these managers to remember that their idea of supplying only Berlin papers with press-tickets hampers the artists in attaining that international reputation which, after all, is the only proof of a successful artistic career. And no one realizes this more than the artists themselves. For more than one of them has complained to the writer about this tendency on the part of the concert-direction.

Many years ago the Concert-Direction Wolff was founded by Hermann Wolff—a veritable genius in his line. Some even called him a Napoleon. After his demise, his widow continued the business under the guidance of Hermann Fernow, who, for many years, had been the able and experienced business manager of the concern. But Fernow eventually retired and at the time Frau Louise Wolff, the widow of Hermann Wolff, reigns supreme with the aid of a staff made up almost exclusively of women.

Far be it from me, however, to imply that it is because it is being managed by women that this concert direction proceeds upon such provincial lines. The great number of successful women in this field, as in others, would disprove such an intimation at the outset.

Strauss Revises "Salomé"

Richard Strauss has subjected his opera, "Salomé," to a rather extensive revision, inasmuch as he has transposed the music of the title rôle and correspondingly rearranged the orchestration. However, the substance of the work proper has remained unaltered. The first performance of this version of "Salomé" is announced for Jan. 12 at the Dresden Court Opera. Eva Von der Osten will sing the title rôle.

During next July and August, Lilli Lehmann will give a special course of instruction at the Mozarteum in Salzburg for advanced pupils, dramatic instruction included. This course will be devoted almost exclusively to Mozart.

New Conception of "Carmen"

Considerable attention has been attracted by a new stage-setting for "Carmen," produced by the Hamburg Municipal Opera the day after Christmas. Dr. Loewenfeldt, the director of the Hamburg Opera, takes the view that in "Carmen" different nationalities are involved, which must be sharply defined to make a performance of the work historically logical and effective. Carmen herself and her intimates and associates, he does not conceive of as Spaniards, but as Gypsies. Neither are Don Jose and Micaela to be considered Spaniards, but Basques (the oldest race of Europe, the remaining representatives of which to-day inhabit the Pyrenees). Only Escamillo and the acces-

sory figures are characterized as Spaniards by Loewenfeldt.

The traditional bridge is eliminated entirely by this authority and the cigarette factory is represented in a park, connected with the plaza through a large gate-way of rococo architecture. The desolation of the plaza itself is intensified by means of the utilization of a tellingly effective white noon-day sunshine. The ballet in the Manzanilla tavern of the second act is transformed into a characteristic Gypsy dance.

The fourth act, Dr. Löwenfeldt stages as a rather narrow passage from which the arena's side-entrances open. The processional entry of the toreadors is confined to the background of the stage. Thus it is made far more believable that Carmen was unable to escape the murderous assault of Jose.

Makes Action More Logical

It seems to be the consensus of opinion, here at least, that with this new setting the unfolding of the plot of the opera becomes decidedly more logical, while the scenic pictures are woven into a veritable kaleidoscope of the richest colors. One fancies he sees the glimmering atmosphere of a hot Spanish mid-day in the blazing sunshine.

At the Hamburg performance referred to, the house was completely sold out and the public was stirred to expressions of approval far beyond the customary. Ovation followed ovation, the performers coming in for a large share of the praise.

It is related that even the hyper-aesthetic Arnold Schoenberg has been enlisted into the Austrian Army.

In the course of the present season, Felix von Weingartner will bring out Julius Bittner's "Das höllische Gold" at the Darmstadt Court Opera.

O. P. JACOB.

MUSIC PAGE IN MARION, IND.

Minnie Murdoff Kimball Has Charge of "Chronicle" Department

Still another addition to the list of newspapers with special music departments is to be recorded—the musical page of the Marion (Ind.) *Daily Chronicle*, which is conducted by Minnie Murdoff Kimball, pianist and teacher.

This page gives generous recognition to the local activities and concerts and in the issue of Jan. 29 it chronicles the program of the Marion Symphony Orchestra, Percy L. Nussbaum, conductor; the harp and song recital by Mildred Dilling (who is a former Marion girl) and Valerie Deuser; the Sweetser Memorial concert; the programs of the Marion Musical Club and the Lyric Club and rehearsals of the Philharmonic Orchestra, under the leadership of P. Marinus Paulsen.

Items of appeal to local pride are the statements that the libretto of "A Lov-

er's Knot" was written by Cora Bennet Stephenson of Marion, and that Marion will be represented in the Dawes violinists' contest by Myron Fisher and Lawrence Morris, pupils of P. Marinus Paulsen.

In connection with mention of the Cecil Burleigh violin concerto, recognition is paid to the services to American music rendered by John C. Freund, editor of MUSICAL AMERICA. A half column of jokes from MUSICAL AMERICA's "Point and Counterpoint" is reproduced.

Important events of the outside world are described, such as the tours of the Diaghileff Ballet and Pavlova's big company, as well as the Chicago Symphony's memorial concert to its founder and Padewski's appeal for Poland.

There is a goodly amount of advertisements, including those of piano and talking-machine dealers, teachers and of approaching concerts.

MANHATTAN QUARTET IN PENNSYLVANIA CONCERTS

Solo and Ensemble Numbers Given with Equal Artistry in Gettysburg and Birmingham

The Manhattan Ladies' Quartet of New York City, Irene Cumming, first soprano; Isabel Thorpe, second soprano; Grace Duncan, first alto, and Anna Winkopp, second alto, gave a concert under the auspices of the Gettysburg Woman's League, at Gettysburg, Pa., on Jan. 29. The greater part of the program was devoted to individual solos, Mrs. Cumming being heard in "Il Bacio," by Ardit; "Comin' Thro' the Rye," Root; "The Wind and Lyre," Harriet Ware, and Cadman's "At Dawning." Miss Duncan's offerings were "Spring Song," by Mendelssohn-Root; MacDowell's "The Blue Bell" and Spross's "Yesterday and To-day." The singing of these solos again demonstrated the fact that the members of this admirable quartet have reached as high a plane of musicianship as soloists as they have attained in their ensemble work.

Mrs. Thorpe and Miss Wynkoop gave Cadman's "From the Land of the Sky Blue Water," "Two Clocks," by Rogers, and "Trot Here, Trot There," by Messager, all in a most finished manner.

The quartet was heard in Matthews' "Persian Serenade" and the finale from Flotow's "Martha" and again added to its prestige as ensemble singers of the first rank. The program was repeated before the Birmingham School, Birmingham, Pa., on Jan. 31, when the singing was once more received most enthusiastically.

Mary Jordan in Five Festivals

Foster and David, managers of Mary Jordan, have booked her for the afternoon of March 21 with the Contemporary of Newark, N. J.; for the evening of May 9 at the Syracuse Festival, when she will sing in "Samson and Delilah"; and May 16, 17 and 18 with the Schenectady Festival Chorus at Schenectady, Troy and Albany; on May 19 she will sing at the Festival in Keene, N. H., under the direction of Nelson P. Coffin.

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Paul Reimers Arises to the Defense of Ragtime

CHICAGO, Feb. 5.—American ragtime finds a defender in Paul Reimers.

The German *lieder* singer, discussing the folk-songs of different nations while he was in Chicago this week, was asked: "Do you think American ragtime possesses any real merit?"

"I delight in ragtime!" Mr. Reimers replied, with a smile. "I am fond of it, but it has to be well played. When it is not well played it is an abomination. Some ragtime possesses rhythmic qualities that I like greatly. Of course, I am not speaking of the words."

"But is ragtime truly an expression of America?"

"Surely it is," he replied. "The songs of the people are the truest music, after all."

I asked Mr. Reimers which racial group of folk-songs he preferred:

"They are all good, but they are different," he answered. "Each group possesses individual rhythmic and melodic qualities. A German, to sing French songs well, must have an understanding of their rhythmic and racial characteristics, which are very different from those of German *lieder*."

Mr. Reimers declared that the different methods taught by singing teachers were of no importance.

"All 'methods' I ever heard of are made known only by their shortcomings," he said. "I am no believer in any method

except one, which can be described in two words: 'Sing well.' When one hears a person singing very gutturally he says to himself, 'Ah, the German method.' While the German language lends itself easily to guttural singing, yet singers who sing artistically entirely avoid the pitfalls of German songs. When one fails to find the disagreeable qualities he associates with the German method, he neglects to wonder what method the singer used to train his voice.

"Most of the songs you hear in Italian are exaggerated, and the singer recklessly speeds up his vocal powers and uses portamentos up and down, and abuses the *ad libitum* on absolutely meaningless high notes until even the clock grows weary of timing them. As a result, the musician looks doomed at the mere mention of an Italian aria. But Italian arias can be sung without distorting them just as easily as other arias."

Mr. Reimers declared that singing in concert is much more difficult than singing in opera.

"In the opera," he said, "the scenery, light effects, orchestra, beautiful women and stage effects create already the artistic atmosphere one wants, and the defects of the singing itself are therefore not so noticeable as in concert. The singing of songs requires musicianship, intelligence and imagination. The lack of any one of these qualities is instantly noticed on the concert stage, although it might 'get by' in opera."

FARNSWORTH WRIGHT.

MILWAUKEE PRAISES GODOWSKY'S PLAYING

Enthusiasm Marked Recital by Polish Pianist—Spiering Heard with Chorus

MILWAUKEE, WIS., Feb. 5.—Leopold Godowsky, the eminent Polish pianist, appeared at the Pabst Theater Sunday afternoon, before an audience extremely cordial and appreciative. The consummate polish, the refinement and brilliancy of his playing were notably displayed in a Liszt group, and Schumann's symphonic etudes; his technic was exhibited in astounding fashion in several Chopin pieces which included his own transcriptions of the E Flat and G Minor Edutes. Two Chopin waltzes were played with much poetic perception.

On Monday evening at the Pabst Theater, an engaging program of part songs was presented effectively by the Milwaukee Music Society Chorus, under the able direction of Hermann A. Zietz. Theodore Spiering, violinist, made a very favorable impression as soloist. His interpretations of Beethoven's Romance in G Major and a Slavonic Dance by Dvorak were given with assured style, splendid quality of tone and emotional sweep. Among his offerings was his own Caprice in E Flat, which was cordially received.

The Social Economics Club provided an opportunity to hear a recital of marked interest when it presented Carl Cochems, baritone, and Cyrena Van Gorden, contralto, both members of the Chicago Grand Opera Company, at the Athenaeum, Tuesday evening. The occasion marked the first local recital of Mr. Cochems, a native of Wisconsin, since he has come into the public eye. He displayed a voice of commendable quality and responsiveness, and with fine effect in a Verdi aria. The remainder of his program was devoted to *lieder*, Miss Van Gorden also accomplished a fine success, disclosing a voice of richness and

power and musical intelligence of high order.

Mrs. Martha Heber-Mayer, soprano, a member of the faculty of the Wisconsin College of Music, gave a delightful recital Thursday evening, ably assisted by Hans Bruening, accompanist, and Marie Schrupp, violinist.

An illuminating lecture-recital on works to be played by the Chicago Symphony orchestra here Monday evening, was given by Ella Smith and Adeline Ricker, pianists, at the Art Society studios Friday evening. J. E. Mc.

MARIAN CLARK RECITAL

Charming Program of Modern Songs Given by Soprano

Marian Clark, soprano, appeared at the Princess Theater on Thursday afternoon, Feb. 3, when her clear, flexible voice was heard in a program of more than ordinary interest. The recital was given under the auspices of the Music League of America, which has already presented a group of singers of distinct value to the concert stage, and the audience had rather more the appearance of an afternoon reception than the usual recital.

Miss Clark's program was built largely of modern compositions, although the opening group contained three delightful old French songs, "Ehó, Ehó, Ehó," "Jardin d'Armour" and "Entrez la belle en vigne," sung with discernment and a refreshing piquancy of manner. Her intelligence and artistic skill were evidenced in the three Brahms songs and two Strauss compositions that made up her second group, and her capabilities in the field of emotional expression were lavishly shown in the closing songs, the "Dansons la gigue" and "Spleen" of Poldowski, Tschaiikowsky's "Serenade," the Joseph Szule "Clair de lune" and Paladilhe's "Lamento Provençal." The "Clair de lune" was especially well done and the audience was quick to show its appreciation of the singer's artistry. The floral tributes were unusually handsome, even in a season where debut offerings have been lavishly profuse.

Richard Epstein at the piano provided his usual excellent accompaniments, building a delicate background for the varying lights and shadows of the compositions given. M. S.

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A most unique and instructive series of five Historical Organ Lecture-Recitals is now in progress in the chapel of the Union Theological Seminary of New York, under the auspices of Clarence Dickinson, director of music. The first lecture-recital, treating of music composed by organists of New York City, was given on Tuesday afternoon, Feb. 1, with James Stanley, bass, and Arthur Wilde, 'cellist, as the assisting artists.

The program was as follows:

Chorale, Introduction and Scherzo, from Suite in C, Homer N. Bartlett; Cantabile, Clifford Demarest; Fugue, Melville Charlton; "Meditation Ste. Clothilde," Philip James; Toccata, Gottfried H. Federlein; Song, "The Sea of Sleep," C. Whitney Coombs; Autumn Sketch, John Hyatt Brewer; In Summer, Charles A. Stebbins; "Fanfare d'Orgue," Harry Rowe Shelley; Violoncello, Lament, Dreaming, T. Tertius Noble; A Prayer for Peace, Paul Held; Christmas in Sicily, Pietro Alessandro Yon; Lullaby, Clarence Dickinson; "Recompense," William H. Hammond; "The Forget-me-not," H. Huntington Woodman, and "Invictus," Bruno Huhn.

Mr. Dickinson, besides performing the organ compositions in superb fashion, delivered a valuable lecture upon American music, a lecture that would be worthy of quotation in full. Mr. Dickinson did not hesitate to express himself very strongly upon what he called "the tolerant attitude" of our musical public toward works of American composers. He pointed out that after the war pub-

lishers would be forced to resort to Americans for their material, and he assured his audience that such material was readily forthcoming, if American composers were given the opportunity of taking their hundreds of manuscripts down from their shelves. Mr. Dickinson's explanatory remarks were instructive and interesting. Mr. Wilde proved to be an excellent 'cellist and Mr. Stanley the possessor of a fine, resonant basso voice.

The lecture-recital was attended by a large, interested audience that left the chapel feeling they had gained something of real value to their musical equipment. The titles of the four remaining Tuesday afternoon recitals were announced on the program as "The Development of the Sonata Form," "Program Music," "Shakespeare and Music" (in commemoration of the 300th anniversary of the death of Shakespeare) and "Sacred Folk Songs." H. B.

Lancaster School Celebrates First Anniversary

LANCASTER, PA., Jan. 30.—In celebration of the first anniversary of the establishment of the Landis School of Music and Art, of Lancaster, Pa., a faculty recital was given on Monday evening, Jan. 31. Florence Newbold, reader; Harry J. Conwell, baritone; Elwood Baer, violinist, and Robert L. Stewart, pianist, appeared in an interesting program, the participants being introduced by the principal of the school, S. Elizabeth Landis.

Recital by Maurice Beck

Maurice Beck, baritone, gave a song recital at the Princess Theater, New York, Jan. 30. His program included songs by Debussy, Brahms, Sechi, Gabrilowitsch, Reger, Fauré and H. L. Brainard, who was at the piano.

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**Gabrilowitsch in Recital—Narrow
Escape for Pianist and His
Wife—Opera Finale**

LOS ANGELES, Jan. 30.—In spite of another torrent of rain, a good-sized audience attended Ossip Gabrilowitsch's recital Thursday night. The first part of his program on the Behymer Philharmonic Course was not such as to arouse enthusiasm owing to the scholastic nature of the selections; but the latter section made amends and the Liszt Sonata was given the performance of a great master of the instrument. The lighter numbers seemed to reach the audience most, the Chopin, MacDowell and two of the pianist's own compositions.

On Saturday afternoon the recital was a joint affair by Mr. Gabrilowitsch and his wife, née Clara Clemens. At that concert the attendance was larger and fully appreciative, though the matinee audiences are not as a rule so demonstrative as the night ones.

The Gabrilowitschs had a rather narrow escape on their Western tour and have a lengthened program in Chicago to thank for their good fortune. Mr. Gabrilowitsch had finished playing an engagement with the Chicago Orchestra and on hastening to catch his train on the Great Northern found that he was fifteen minutes late, owing to the extended program.

Arrangements were hurriedly made to take transportation to Seattle by a train on the Milwaukee, which left fifteen minutes later. About two days after that, the artists read of the landslide which buried the Great Northern train in Eastern Washington and took the lives of a number of the passengers.

Mr. and Mrs. Gabrilowitsch hereafter will think twice before they objugate the fate that makes them too late for a train.

The Brahms Quintet opened its local season with a recital at Blanchard Hall, Friday afternoon, playing the Brahms Quartet in G Minor and the Wolf-Ferrari Quintet, Op. 6. The soloist was Constance Balfour, dramatic soprano, who was very effective in two numbers. This quintet deserves a place among the leading chamber music organizations of the country.

Closing Opera Week

In its closing week the Scala Opera Company of Messrs. Behymer and Berry has played to increased audiences and with growing artistic results. Alice Gentle has been a favorite through her "Carmen" and "La Bohème" performances, Claude Albright in "Trovatore" and Rosina Zotti in "Madama Butterfly."

Alice Nielsen was announced for the first week, but did not start West, it was stated, until just in time for the closing performance of the two weeks' engagement. It is said she is still on one of the trains marooned in the neighborhood of Indio, on the Southern Pacific Railroad, but may be able to get to Los Angeles Monday and to San Francisco in time for the performances there the latter part of the week.

The absence of Miss Nielsen was a great disappointment to opera-goers of Los Angeles, as she was the headliner, followed by Alice Gentle. Miss Nielsen's non-appearance left first honors to Miss Gentle. In place of the "Secret of Suzanne," featuring Miss Nielsen, the offering of the closing performance was an act of "Tales of Hoffmann," introducing Miss Reggiani as the Doll, a part for which she is well fitted, and an act of "Il Trovatore."

The capable acting and singing of Misses Gentle and Zotti and several of the male members of the company produced continually increasing attendance.
W. F. G.

EDVINA HONORED IN CANADIAN CITIES

**Patriotic Pride in Achievements
of Soprano Expressed by Her
Fellow-Countrymen**

The cities of Eastern Canada have been doing honor to the illustrious Canadian singer, Mme. Louise Edvina, who is now on a concert tour of her native country. Wherever she has sung, her appearance has been a triumph and her concerts have been the musical events of the season. Mme. Edvina began her tour in Quebec on Jan. 28, when she sang before an audience which included the Lieutenant-Governor and Mme. Leblanc and many members of the provincial parliament which had been adjourned for the evening in order that the members might be free to attend. The reception accorded Mme. Edvina and her assisting artists, Hugh Allan, baritone; Sascha Jacobsen, violinist, and Charles Strony, pianist, was most enthusiastic and after a brilliant rendition of the "Air des Bijoux" from "Faust," which was her concluding number, Mrs. Edvina was greeted with cheers and bravos from all parts of the theater.

In Montreal on Jan. 31, His Majesty's Theater was filled by the most distinguished audience that has gathered there since the war began. In honor of Mme. Edvina's return the atmosphere of for-

mer operatic days was restored and in almost every instance the boxes were held by those who had been subscribers to the Montreal Opera Company, with which the prima donna had made several "guest" appearances three years ago. Midway in the program, Alderman Boyd, representing Mayor Martin, who had been called away, stepped to the stage and presented to Mme. Edvina an address of welcome on behalf of her native city, Montreal. He referred to the soprano's rapid rise to a place among the foremost artists of her time and concluded by saying:

"A distinguished record such as yours throws added lustre upon your country, and consecrates you as the undoubted successor of the glorious Canadian artist, Madame Albani."

Mme. Edvina was noticeably touched by the warmth of her greeting, but responded in such a happy fashion that she proved herself almost as adept in speech as in song.

In Ottawa on Feb. 3, Mme. Edvina and her company sang under the patronage and in the presence of the Duke and Duchess of Connaught and Princess Patricia. Other box holders were Sir Wilfred and Lady Laurier, the Postmaster-General and Mme. Casgrain and other cabinet ministers and their wives, while from Montreal Lord Shaughnessy had a party which included his daughter, the Hon. Marguerite Shaughnessy.

Shortly after the program began, the fire broke out in the Parliament buildings and, although the news was quickly passed through the theater, not more than half a dozen persons left until the program had been given in its entirety and double encores had been demanded at the end.

During her stay in Ottawa Mme. Edvina was a guest of the Duke and Duchess of Connaught at Rideau Hall. She will resume her tour in Toronto on Feb. 18 and after filling several engagements in New England will proceed across Canada to the Pacific Coast, singing in Winnipeg, Calgary, Edmonton, Vancouver and Victoria en route.

MME. HASSLER-FOX IN STRONG PROGRAM

**Contralto Charms Philadelphians
with Beauty of Voice and
Interpretations**

PHILADELPHIA, Feb. 1.—Mme. Regina Hassler-Fox, contralto, was greeted by a large audience, representative of the social and musical life of this city, at a recital which she gave in Witherspoon Hall last evening, with the sympathetic and artistic assistance of Ina Grange at the piano. Mme. Hassler-Fox's voice is of good volume and excellent range, a genuine, rich contralto in its lower tones, and in the upper part of full mezzo-soprano quality. A convincing demonstration of her versatile ability was given in the interpretation of last evening's program. In covering the wide range of selections, this singer, whose handsome stage presence and attractive manner added much to her success, held the close attention of her audience throughout and won a generous amount of applause and several elaborate floral tributes at the close, when she was compelled to give an extra number, singing "The Wind Song," by James H. Rogers.

Beginning with the "Ah! Rendimi" aria of the old Italian composer, Francesco Rossi, which she sang with facility and sincerity of expression, Mme. Hassler-Fox was particularly sympathetic in her interpretation of such songs as Schubert's "Am Strom," the "Waldeggespräch" of Schumann, and the gentle "Ständchen" of Franz. Deep feeling, with a nice blending of the dramatic with the lighter touch that gives variety of expression to a song, was shown in the delivery of the two Brahms numbers, "Von Ewigem Liebe" and "Vergebliches Ständchen."

An opportunity to display here ability as a dramatic singer was afforded Mme. Hassler-Fox in the aria, "Farewell, Ye Hills," from Tchaikovsky's "Joan of Arc," which calls for vocal range and power unusual in a contralto, while in striking contrast was her felicitous presentation of Homer N. Bartlett's dainty setting of "Tell Me, Where Is Fancy Bred?" from Shakespeare's "Merchant of Venice," and the captivating Scotch ditty, "Hame to the Hielands," by Howard C. Gilmour. Both of these were repeated.

Mme. Hassler-Fox's clearness of enunciation was notable in Italian, French and German, as well as in English. Her program also included "Le Chemin du Ciel," Augusta Holmès; "Psyche," Paladilhe; "Jeunes Fillettes," Weckerlin; "D'une Prison," Panizza; "Absence" and Two Quatrains from the Rubaiyat of Omar Khayyam, James H. Rogers; "Retreat," Frank La Forge, and, as a particularly pleasing final number, Charles Gilbert Spross's "Awakening." The recital was under the direction of Helen Pulaski Innes, Philadelphia's capable manager of many prominent musical affairs.
ARTHUR L. TUBBS.

Florence Anderson Otis and Orpheus Club in Fine Holyoke Concert

HOLYOKE, MASS., Jan. 27.—The Orpheus Club, under the direction of John J. Bishop, gave one of the most enjoyable concerts heard here in many years, at the City Hall, last night. The soloist, Florence Anderson Otis, soprano, sang most excellently the Polonaise from "Mignon," Frank La Forge's "I Came with a Song"; Cadman's "The Moon Drops Low"; Quilter's "Now Sleeps the Crimson Petal," and Scott's "The Wind's in the South." Mrs. Otis was fervently

applauded and granted several extras. The club, numbering 150 singers, did good work in a varied program. Harry H. Kellogg was the accompanist, and Thomas C. Auld accompanied Mrs. Otis.
W. E. C.

BOSTON SOCIETY GIVES ALL-RUSSIAN PROGRAM

**Works of Borodine and Balakireff in
Concert by Prominent Artists—
Talk by Olin Downes**

BOSTON, Jan. 26.—The second concert of the Russian Music Society was given yesterday afternoon in the Oulukanoff studio. The program was confined to the works of the two Russian composers, Borodine and Balakireff.

Olin Downes preceded the musical program with a concise and enlightening account of these composers.

The American String Quartet, consisting of Gertrude Marshall, first violin; Ruth Stickney, second violin; Adelaide Packard, viola, and Hazel L'Africaine, cello; Martha Atwood-Baker, soprano; Alfred De Voto and Homer Humphrey, pianists, of the New England Conservatory faculty, gave the program. The American String Quartet played the Quartet in A Major. It was given a worthy performance.

Mrs. Baker sang "The Sleeping Princess," "Fleure d'Amour," Borodine; "Viens près de moi" and "Nocturne," Balakireff. In creating atmosphere for these songs, the singer was indeed expert. Her interpretation of each was a work of art, in addition to which her beautiful soprano voice made her performance most distinctive.

Messrs. De Voto and Humphrey played the Balakireff "Tamara" for four hands.

The Oulukanoff vocal studio is where the society meets, although it is hoped that by another season it will have a permanent home of its own.
W. H. L.

MR. MURATORE'S PLANS

**Tenor Relates Status of Negotiations
For His Next Season**

Lucien Muratore, the celebrated French tenor, has been staying in New York since the conclusion of his season with the Chicago Opera Association. Concerning his next season's plans, Mr. Muratore made his statement to a representative of MUSICAL AMERICA:

"The contract which has been in operation between myself and the company calls for twenty appearances next season at \$1,500 per appearance (not \$1,000, as was stated in the Chicago letter of MUSICAL AMERICA last week). But as the season in Chicago is short, Mr. Campanini has proposed that I make sixteen appearances instead of twenty—and at the same price, \$1,500, or seven special performances at \$1,800 each. Until now no agreement has been reached in the matter between Maestro Campanini and myself."

Mr. Muratore further states that he and his wife, Mme. Lina Cavalieri, are to make a tour of eighty concerts next season, at \$3,000 each. The tenor has received several motion picture and phonograph offers.

Houghton (Mich.) Organist Takes Post in West Virginia

HOUGHTON, MICH., Feb. 4.—Paul Allen Beymer, who has been organist of Trinity Church for three years, will leave on Feb. 15 for Wheeling, W. Va., where he will take a similar position with St. Matthew's Episcopal Church. Mr. Beymer came to Houghton at the time of the installation of the new organ and has contributed much to the pleasure of music-lovers with the organ recitals and choral programs which he has given.

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KATHRYN PLATT GUNN
VIOLINIST

SCORES IN WASHINGTON

THE TIMES, Jan. 27, 1916:

"Miss Gunn is an artist of breadth and true musical taste. Miss Gunn makes her violin sing with genuine feeling for melody, with broadly drawn flowing phrases and grace in her figure work. Her tone is pure, musical and firm."

THE EVENING STAR, Jan. 27, 1916:

"Strength and purity of tone and technical efficiency."

THE POST, Jan. 27, 1916:

"A young artist of rare musical gifts is she, and added to that she has a charming personality."

Address: 930 Lincoln Place, Brooklyn, N. Y.

MEMORIAL CONCERT OF HAWLEY MUSIC

Alexander Russell Presents Program of Representative Songs and a Cantata

A memorial concert devoted to the compositions of the late Charles B. Hawley was given at Wanamaker's Auditorium, New York, last Saturday afternoon. A representative program of the favorite Hawley songs and his sacred cantata, "The Christ Child," was arranged by Alexander Russell, and a huge audience, containing many prominent musicians, paid homage to the composer, who was stricken with fatal illness at the height of his career. Such well known artists as Merle Alcock, Reinald Werrenrath, William Simmons, John Barnes Wells and Judson House offered their services as a tribute to the composer, whom they loved as a friend and admired as a musician.

Successful numbers, such as "Because I Love You, Dear," "The Sweetest Flower That Blows," "A Rose Fable," "Ah, 'Tis a Dream," "Bedouin Love Song," "Noon and Night," "Just as I Am," "Peace," "If You Have a Sweetheart," "Woodland Love Song," "I Long for You" and "The Love-light in Your Eyes" were sung with the feeling and the inspiration that the occasion called forth. Mrs. Alcock closed the group of songs with "Spring Night," dedicated to her by Mr. Hawley, this being incidentally his last composition.

In the cantata the choral portions were sung by the Singers' Club of Brooklyn, Frank Von Neer, conductor, the solo parts taken by Elizabeth Wheeler, Lulu Cornu, William Wheeler and George Madison. This organization performed the work in Brooklyn under the direction of Mr. Hawley shortly before his death. Alexander Russell was at the organ, and Sadye I. Barnes at the piano on the present occasion.

The cantata was nobly performed, the audience rising and singing the Congregational Hymn at the close of the first

When Julia Claussen Was Guest of General Villa

CHICAGO, Feb. 5.—Mme. Julia Claussen and her husband, Captain Claussen of the Swedish naval reserve, were guests of Gen. Pancho Villa at his field headquarters south of Juarez, Mexico, last November. This unique experience came about through the love of adventure which both the noted contralto and her husband possess.

Mme. Claussen found on her autumn concert tour through the Southwest that she would have to spend two full days in El Paso, Tex., with nothing in particular to do. She overheard her husband plotting with a man who gave his name as Captain O'Leary to get across the Mexican border the next day in search of adventure. Captain O'Leary claimed to have been on General Villa's staff at one time, and promised to guide Captain Claussen to the headquarters of the bandit chief and revolutionary leader.

Mme. Claussen insisted that if any excitement was at hand she should be allowed to share it. So the three laid their plans for an early start across the border.

Before the sun was up next morning three donkeys were saddled, and the trio rode through the streets of Juarez and were well on their journey before the sleepy town was awake.

Shortly before noon, Captain O'Leary, true to his promise, led his adventure-seeking friends by a circuitous route to the headquarters of General Villa, in a

wild, hilly retreat. General Villa received his old friend O'Leary with evident joy, and ordered lunch for his guests. The meal was served on the ground in soldier fashion.

Captain Claussen, in reminiscent mood after his wife's successful concert in Chicago last Sunday, told of the impression made on him by his unusual meeting with the rebel on whose head Carranza has set a price.

"General Villa impressed me as a man of strong personality and great ability," said Captain Claussen. "He was uncultured, it is true, and had absolutely none of the manners which are the sign of genteel breeding, but he was hospitable and gracious to us, and showed us every courtesy in his power. He felt bitter toward the United States, which he thought was not giving him a square deal.

"In the afternoon he rode away with the members of his staff. General Villa was the last to mount, and he waved his hat to us as he rode over the crest of a hill."

The next day Mme. Claussen and her husband witnessed a bull-fight in the town of Juarez. Mme. Claussen sang an aria from "Carmen" in the bull ring, to the great delight of the audience, which found her singing much more interesting than the fight. It is safe to say that she never before had sung in such an unusual setting. The bull fight turned out to be a very tame affair.

FARNSWORTH WRIGHT.

part. It was a truly inspiring memorial service, "an eloquent tribute to the memory of so gentle a spirit, so true a friend," as Alexander Russell aptly stated in his program note. H. B.

Greek Costumes Accentuate Charm of Trio Recital

A studio recital of interest was that at which Lois May Alden, violinist, Jo-sette Dolph Robertson, harpist, and Ethel

Henderson Newbold, pianist, appeared on Thursday afternoon, Jan. 27, at 135 West Sixty-ninth Street, New York. The trio was assisted by Helen Moller in Greek dancing, and Grecian costumes were worn. The Godard "Concerto Romantique," for violin, harp and piano; the Beethoven Menuet in G, Krzyzianowski's Nocturne, Op. 50, and the "Lament and Tambourine" from the Cole-ridge-Taylor "Gypsy Suite," were included in the interesting program offered.

BUFFALO CHORUS SINGS INSPIRINGLY

Clef Club Adds to its Many Laurels—Eleanore Cochran an Admired Soloist

BUFFALO, N. Y., Feb. 3.—The Clef Club of mixed voices gave its first concert of this season in Elmwood Music Hall last evening, under the direction of its founder, Alfred Jury. The excellent singing that this club has put to its credit in successive seasons has given it renown in western New York.

The program presented by Director Jury was of distinct value. The numbers that found most favor were "The Caravan," Pinsuti; "Serenade," Meyer-Helmund, repeated; "Will o' the Wisp," Spross, sung by the women and repeated and "The Men of Harlech," Boughton, also repeated. Particularly inspiring was "The Men of Harlech," its difficulties of attack and its complicated harmonies being met with consummate ease.

The soloist of the evening was Eleanore Cochran of Pittsburgh. Miss Cochran's soprano is beautiful in quality and has been admirably schooled. Her numbers included an aria and songs in German and English. In the German group, Strauss's "Zueignung" was especially well sung and had to be repeated. In the English group, Harriet Ware's "How Do I Love Thee" and Horsman's "Bird of the Wilderness" were sung with great charm and each was repeated.

In the Mendelssohn chorus and solo, "Hear my Prayer," given by the chorus most effectively, Miss Cochran, sang the incidental solo with an outpouring of lovely tone, the closing phrases, "O for the Wings of a Dove" breathing a spirit of reverence that was inspiring. The accompaniments for the soloists were capably played by Walter Kiesewetter of New York. Mrs. Bagnall for the chorus also did thoroughly competent work.

F. H. H.

A pianist of excellent technique and sympathetic interpretation was heard recently in Washington, D. C., in the person of Mme. Leona Clarkson Grugen.

ELEANORE COCHRAN

SOPRANO

achieves success with Buffalo, New York,
Clef Club

ELEANORE COCHRAN PROVES ARTISTRY

The Clef Chorus, Alfred Jury, director, gave a delightful concert at Elmwood Music Hall last evening. Miss Eleanore Cochran, the noted soprano, being the soloist, with Walter Kieserwetter as her accompanist.

Miss Cochran, a young American soprano who has sung with great success abroad, made her first appearance in this city and created a lasting impression. She has a beautiful stage presence and her voice is a brilliant soprano and one which discloses the most artistic schooling. It is a relief to hear an artist who seeks to convey the composer's idea in the delivery of song rather than to display lung power.

Her lovely legato singing, her equally lovely pianissimo and her cultivation of style made her one of the most gifted singers heard here this season.

Her first number, the aria "Dich theure Halle," disclosed her abilities as a Wagnerian artist. There was no striving for spectacular effects, but a dignified and artistic presentation. In a group of German songs, "Liebestreu," sung with tender pathos, and the contrasting mood of "Der Schmied" by the same composer, the dramatic feeling of the number by Wagner, and the radiance of "Zueignung" by Strauss won a tribute of appreciation that brought the singer back for an encore.

Equally charming in a group of songs in English, "I Came With a Song" by La Forge, was exquisitely rendered; "How I Do Love Thee" by Harriet Ware, and "Bird of the Wilderness" by Horsman won another recall.

In her solo with the Clef Chorus, "Hear My Prayer," by Mendelssohn, nothing could be more impressive than the brooding tenderness and religious feeling of "Oh, for the Wings of a Dove," while the work of the chorus was most artistic.—Buffalo Courier, Feb. 3, 1916.

Concert Direction—
ANNIE FRIEDBERG, 1425 Broadway, New York, City



Photo © Mishkin

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Musical Education in Our Secondary Schools

To the Editor of MUSICAL AMERICA:

I know about "the enemy" vilifying your efforts to persuade the American public to value their own art-life sufficiently to give it loyal encouragement. As a good Republican, I believe in tariff and home industry, so, of course, I am heartily in favor, theoretically and practically, of all your efforts. I only wish there were more men such as you in this community, men who are willing to sacrifice personal aggrandizement to build up the nation.

I do not read any other musical papers but your own and, therefore, know little of what others say. I smile at what I have heard concerning the vilifying methods of your enemy, for in politics we know that our opponents have no arguments when they begin their vituperation against us and our principles. The most senseless argument, which is no argument at all, is vilification. The only question is, should an American be loyal to an American, or should he not? Other things being equal and sometimes unequal, I will stand by an American and America.

I read nearly every word in MUSICAL AMERICA and particularly enjoy the clear cut pictures by Mephisto of the current inner musical life of the great American metropolis better than anything in the paper. It is a page for a sociologist and a psychologist. The writer treats his problem with dignity and brilliancy, and if I had no interest in musical life whatever, I should still be attracted by the exposition of a dominant form of the national artistic development.

I have thought a long while that I would make a suggestion concerning the neglected possibilities of musical education in our secondary schools. I have not time to prepare the article which has been in my mind for some time on that subject, but will content myself by suggesting that the masses of the people cannot be blamed for a failure to appreciate the higher forms of music. No savage and no child enjoys the highest impressions of art.

The music enjoyed by musicians is that music which has for its foundation classical form and construction. Melody which appeals to the primitive when broken and used only as fragments for harmonious and melodic structure is lost on the untrained ear.

When children are taught the wonderful beauty of modulation by small concrete illustrations, when they are told why and how musicians build up great structures of harmony upon one or two themes, in order to express certain powerful ideals or emotions, the children become interested as they do when given building blocks and shown a little how to construct out of various sized blocks charming houses and useful bridges.

The history of music, I think, should be a part of the curriculum of every secondary school of this country; moreover, every school should follow the example of this State in having music departments as a part of its machinery of operation, and a knowledge of the history and development of music with the meaning and methods of musical artists should be given to every boy and girl along with their literature and physiology.

Why should they constantly study verbal beauty with the history and biography of writers and poets, while they are left ignorant concerning the history and development of musical expressions and know nothing of the artists of either musical forms or of the brush and chisel?

A step in this direction is the use of good educational phonographic records once or twice a week preceded by little talks on the composition about to be played and a story of the artist and his thought in composing it. This method is followed in our Church schools here in Utah: The Brigham Young University of Provo and the L. D. S. High School in Salt Lake City.

Any person, young or old, who is told of the scene in the opera which accompanies Wagner's Fire music or his Ride of the Walkyries, or the Grieg's Peer

Gynt series can never cease to be fascinated by the double pictures which charm both the inner eye and the inner ear.

The love of beauty sleeps in every soul; it may be awakened only by some hand or voice outside of the personality. The imagination must have some training or the appreciation of beauty will lie sleeping through mortality.

Yours cordially,

SUSA YOUNG GATES.
Salt Lake City, Utah, Jan. 29, 1916.

The Exercise of "Clearing the Throat"

To the Editor of MUSICAL AMERICA:

I was attracted by an article in your last edition which was an extract from the *Medical Record*. It stated that Dr. Frank Mead Hallock, Professor of Neurology, Cornell Medical College, had tried the expedient of producing a manly voice in the case of a man who had never had one, by the exercise of clearing his throat.

You will be interested to know that the exercise is physiologically sound and if practised generally would be found a relief for many of the vocal troubles such as high-pitched, weak, nasal, thin and husky voices.

The following is the reason:

Tone is primarily the result of the vibration of material. The material which the human body supplies is flesh and bone. The cavities of the head, nose and mouth do not add to the power of the voice, as they are not large enough.

The larynx, or to be more definite, the cricoid cartilage when at rest lies against the fifth cervical vertebrae. When the voice is produced in a normal way the larynx communicates its vibration to the spine. If the larynx should leave this position, as it often does, this contact is lost and the vibrations of the bony frame do not add theirs to those originated by the vocal cords.

The exercise of clearing the throat produces contact of the larynx with spine and if persevered in and varied with tone efforts, say 1 to 3, the larynx, as a result of the use of the function, will sooner or later accept this position in voice use.

In addition, the coughing effort also referred to by Dr. Hallock thickens the cords and prevents them from assuming that state of thinness so favorable to the falsetto tone.

I have taught this exercise for ten years and regard it as the most potent and wonderful exercise ever adopted. Care should be taken, however, not to practise more than ten minutes a day at first. More time may be devoted to it later.

Yours sincerely,

WALTER ROBINSON.
New York, Jan. 31, 1916.

Calls Discussion of "Who Has Kissed Farrar?" Mere Silliness!

To the Editor of MUSICAL AMERICA:

Inclosed find my check for subscription. May I say that I enjoy reading the magazine very much, for it tells of so much that is going on musically in the country. However, I sometimes feel that accounts of various happenings sound pretty rosy. I also feel that it cheapens the standard of the paper somewhat to allow so much discussion of such silliness as "who has kissed Farrar?"

In contrast, may I indorse your campaign for a wider recognition of worthy American artists. Take for example a man like Middleton; to my mind there is not a better singer on the concert stage. Sometimes they give him small parts at the Metropolitan, such as *Titirel* in "Parsifal." He is worthy of something better.

Very truly yours,

DANA S. MERRIMAN.
Bristol, Conn., Feb. 1, 1916.

Late Comers at the Opera and Concerts

To the Editor of MUSICAL AMERICA:

I beg of you—I implore you! Is there no way to put a stop to late arrivals at concerts and the opera?

I have been annoyed on countless occasions thereby (but surely I am not the only one), and my experience at last Sunday's Philharmonic concert was the last straw. I was particularly anxious to hear the Bach Magnificat, never having heard it before, but on account of being compelled continually to rise and let people pass, the opening number was completely spoiled for me at least.

At the opening of the concert I no-

ticed that almost the complete row in which I was sitting had not yet filled, in that particular section, and then my troubles began. As many as three persons, having climbed over me, found that they were in the wrong row, and had to climb back again. To add to that, one woman (also a late comer) had the audacity to accuse me of occupying her seat. She was profuse in her apologies, however, when I calmly showed her my check, or, if I had not wished to live up to my reputation as a gentleman, I might have been rude.

However, when the Choral Symphony of Beethoven was begun, I had sufficiently calmed down to enjoy a very admirable performance of that beautiful but difficult work, and left the hall after the concert thrilled and inspired by the noblest creation of a noble mind.

If you would kindly publish some forceful remarks of your own on the annoyance caused by these late arrivals, I am sure a large part of the music-loving public would be grateful to you.

Sincerely,

S. W. D.
East Orange, N. J., Jan. 31, 1916.

Why "Musical America" Flourishes

To the Editor of MUSICAL AMERICA:

One great reason for MUSICAL AMERICA'S undoubted success is because it was started and is being run on the principle of developing art and artists, not, as I have found many other musical papers to be, run only to make money at any cost—to the poor newcomer or beginner. Yes, I can even go so far as to say that some musical papers are in the business only to force artists, by false promises, either of immediate engagements, of favorable introductions or by holding out hopes or fears of critical notices, to take advertising space, that they perhaps cannot pay for, and the result is that, after three months or so have passed and nothing has been done on either side, a collector arrives in the poor artists' rooms.

MUSICAL AMERICA, on the other hand, is run on business principles like other big, first class institutions. MUSICAL AMERICA is also broad-minded enough, if it finds the subject of value or interest musically, to give an article in its pages without corresponding advertising space in its columns, thus showing that its main goal is the development of art, not merely making money.

This is how I account for its extraordinary popularity abroad as well as in this country.

Very sincerely,

Lieut. PERCY RICHARDS
(Swedish Opera Singer).
New York, Feb. 2, 1916.

Mme. Destinn's Management

To the Editor of MUSICAL AMERICA:

During the past few weeks frequent rumors have spread to the effect that Mme. Destinn is no longer under my management, and had severed all business relations with me and had gone under another management.

I, therefore, feel constrained, in justice both to myself and the musical public, to write you, asking you to publish the truth of the matter. As a matter of fact, Mme. Destinn is still under my exclusive management, her contract with me has not expired. As to how long she will remain under my management, future developments will show.

Very truly yours,

OTTOKAR BARTIK.
New York City, Feb. 3, 1916.

The Hinshaw Prize Competition

To the Editor of MUSICAL AMERICA:

In your "Open Forum" last week I noticed a letter signed "A Composer," which I wish heartily to indorse. This writer in your columns found that in the competition for the prize which William Wade Hinshaw, the American baritone, is offering for an American opera the rule about the composer submitting a piano-vocal score, his orchestral part and complete set of orchestral parts was wrong. He stated that the parts of the winning work could be copied easily between the time of the awarding of the prize and the production.

This "A Composer" is right. It is not only unnecessary to send along complete orchestral parts, but it is asking something that seems a bit taxing. Does the giver of the prize realize that although the composer may submit his orchestral score in his own handwriting he will

doubtless have his piano-vocal score copied? Most composers are much too poor to have their orchestral scores copied. That's why they submit their own handwriting orchestral score. And let me explain that the copying of a piano score of an opera in three acts, which in printed form would be, say, one hundred and fifty pages, would be in manuscript three hundred pages, at least, and at the rate of twenty-five cents a page would cost the composer \$75! Now add the cost of having complete orchestral parts copied, the part for each instrument of a three-act opera being about twenty pages long. The cost for such copying is fifteen cents a page.

It will readily be seen that there are composers in this country who will not be able to enter because they haven't the money even to have their piano-vocal score copied. Some composers do not enter contests for any reason other than that they write such an illegible manuscript that they know it will be impossible to read, and because they are poor and cannot have their music copied. The writer of these lines knows such composers right in this State!

Mr. Hinshaw will be acting in fairness to our native creative musician if he will alter the regulation affecting the submitting of manuscripts, so that the composer will have to send in only his orchestral score, accompanied by his piano-vocal reduction. It is a splendid thing that Mr. Hinshaw is doing for the American composer. Prize opera competitions have been instituted before by several organizations, but William Wade Hinshaw is the first individual in this country to offer one. An artist of his distinction shows himself really a well-wisher of America's art in spurring on to serious work the men and women in this country who have ambitions as operatic composers.

Yours very truly,

ANOTHER COMPOSER.

Des Moines, Iowa, Feb. 6, 1916.

Greeting from Australia

To the Editor of MUSICAL AMERICA:

Please accept my subscription for the coming year for your valuable paper.

I look forward to receiving it every week; it is so very interesting and full of artistic merit and knowledge.

Very often I pass the paper on to musical friends, who are so pleased to read it. Out here in Australia it is a boon. We have so few chances of knowing what is really happening in the great musical world over there.

I have them all bound in numbers to keep for future record.

Wish you every continued success.

With kind greetings for the New Year, and grateful thanks,

Yours sincerely,

HELEN V. BUESST.

Melbourne, Australia, Dec. 27, 1915.

Here's Another Fraud

To the Editor of MUSICAL AMERICA:

A certain Austin Eldred came here taking renewals for MUSICAL AMERICA. He posed, also, as a representative for another musical paper in New York, and took several subscriptions. If you have the opportunity of apprehending the guilty party, I can send you all the receipts to be used as evidence.

Very respectfully yours,

D. F. CONRAD, A.M.

Lexington, Mo., Jan. 25, 1916.

Valued in New Mexico

To the Editor of MUSICAL AMERICA:

I want to tell you how much your magazine is valued here at the university. It certainly keeps us in touch with musical events everywhere, and its fairness is never questioned. You are doing a splendid work in upholding the cause of American music as you are. Here at the University of New Mexico we have a music department which is young in years, but is growing rapidly, which you will admit when I tell you that the enrollment in music (both class work and private instruction) is almost twice what it was last year. This year we have organized a band of twenty men which has done good work for us.

Very truly yours,

E. STANLEY SEDER, F.A.G.O.,
Director of Music,
University of New Mexico,
Albuquerque, N. M., Jan. 27, 1916.

A Bill That Is Always Welcome

To the Editor of MUSICAL AMERICA:

Some bills are an irritation; others are a vexation; but this one, for MUSICAL AMERICA is always welcome and promptly paid.

Cordially,

CARTER S. COLE.

New York, Feb. 1, 1916.

MUSIC CRITICS BUILD SYMPHONY PROGRAM



Auditorium Orchestra, Which Recently Gave a Program Chosen by Music Critics of the Milwaukee Newspapers. The Conductor is Hermann A. Zeitz; Joseph C. Grieb Is the Manager, and A. C. Nicoud, Treasurer

MILWAUKEE, Feb. 5.—The concert given Sunday afternoon by the Auditorium Symphony Orchestra under the direction of Hermann A. Zeitz proved a gala event. A novelty was provided in a program chosen by music critics of the local newspapers, and an audience attended which numbered 3900 persons. Further interest was connected with the concert in the appearance of Ella Smith, well known local pianist and teacher, as soloist.

The program was given with spirit and admirable polish and was enthusiastically received; among the offerings repeated was Wolff-Ferrari's intermezzo to "The Jewels of the Madonna." Tschai-kowsky's "Marche Slav" and Wagner's "Entrance of the Gods into Walhalla" music were distinctively played. Tschai-kowsky's Concerto in B flat Minor was very effectively given by Miss Smith; her reading was well conceived and its execution finished and musicianly. Helen Plaut, soprano, sang Meyerbeer's "My Noble Knight" with verve.

That the Auditorium Symphony Orchestra has passed the experimental stage and has come to stay is evidenced in the figures just given out by Manager Joseph C. Grieb.

Attendance Evidences City's Interest

Attendance at the concerts given on Sunday afternoons by this orchestra during November was 3141 persons on the average for each concert; as the average attendance at the corresponding concerts of last year was 2149, there is an increase of slightly more than thirty per cent. At the same time the receipts show an increase of more than forty-five per cent and the expenses have been decreased twenty-eight per cent. The increase in the revenues, other than those derived from ten-cent admissions, is due to the popularity of the new arrangement whereby for double the ordinary admission ticket, seats reserved in the parquet circle may be obtained. The management is particularly elated over the success of this new departure in price of seats, since the plan was tried with some wariness.

Unfavorable weather somewhat re-

duced the attendance during December, but the records show an increase of sixteen per cent over the corresponding month of last season, and the receipts an increase of fifty-one per cent. The city appropriated \$3,500 to cover expenses of the concerts during the season; if the attendance during the months following is up to the standard established there will be little or no deficit to meet at the end of the year. One concert, that of Dec. 5, was self sustaining, having yielded a surplus of \$8.25.

Lawmakers Also Aid

By a special legislative act of the Wisconsin lawmakers, the city of Milwaukee

has been given the right to assume the deficit arising from the popular-priced concerts given by the Auditorium Symphony Orchestra. These deficits have been gradually reduced until now the official figures show that it costs the city only 4.81 cents for each person attending the concerts.

The orchestra has been materially strengthened and more rehearsals afforded than during last season, with a consequent betterment in quality of the concerts; each program contains a novelty besides solid works from the masters and two movements from a great symphony. Considerable money and care are expended upon detailed concert notes

of educational value, and the soloists are without exception musicians of worth.

"Musical America" Gives Stimulus

In this connection it is interesting to note that artists have come to play for these concerts from the lengths of the land, musicians of Omaha, Los Angeles, New York. The Milwaukee *Sentinel* remarks that it was largely through publicity given these concerts in *MUSICAL AMERICA* that "the management has been able to procure a number of out of town artists who have become deeply interested in these unique municipal musicals." J. E. M.

UNIQUE CONCERT OF BOHEMIAN MUSIC

Jan Hus Choral Union in Fascinating Performance of "The Czech in Song"

One of the most refreshing and altogether delightful musical functions that the current season has offered took place at Aeolian Hall on Friday evening of last week when the members of the local Jan Hus Choral Union, which is composed of seventy young Americans of Bohemian extraction, gave an entertainment under the title of "An Evening with the Czechs." The organization has its headquarters at the Jan Hus Neighborhood House and owes its existence largely to the Rev. Dr. Vincent Pisek.

The offering last week took the form of an operetta entitled "The Czech in Song," arranged by Dr. Pisek and consisting of Bohemian and other Slavic folk songs and dances strung together on a thread of plot. No scenery was used and a piano sufficed for the accompaniments. Nevertheless, the amateur per-

formers, dressed in colorful and picturesque national costumes, acted and sang with a naïve charm and a spontaneity that captivated the audience. The music used is deliciously melodious and, though, the text of the songs and the dialogue of the piece were Czech, the affair could be thoroughly enjoyed even by those who knew nothing of the language. The climax of the piece was reached with the singing of Russian, Serbian, Montenegrin, Polish and American anthems.

A fair-sized audience applauded vigorously and laughed tears over the capital burlesque features of the affair. No names were printed on the program, so individual credit cannot be assigned. However, everybody did very well and the ballets went with a vim that put some professional bodies to shame. The Choral Union ought by all means to repeat this altogether charming performance, which came as so immeasurable a relief in the midst of the monotonous round of concert affairs. Last week a body of melancholy critics, who came for a few minutes' stay, forgot themselves to the extent of remaining for more than three quarters of the evening.

H. F. P.

Richmond (Va.) Artists in Concert at Fredericksburg

RICHMOND, VA., Jan. 29.—In accordance with the objects of the Virginia State Music Association a successful concert was given in Fredericksburg, recently, by Richmond artists. The entertainment was under the direction of the Corley Music Bureau. The artists taking part were: Mrs. William R. Reinhart, soprano; Beryl Fergusson, violinist; Joseph Whittimore, tenor; Howard D. Bryant, baritone, and James Womble, pianist. A program of classic compositions won for the soloists a most cordial reception. W. G. O.

Schumann-Chopin Program to Be Played by John Powell

John Powell will give another piano recital in the Aeolian Hall, Friday evening, Feb. 18. The pianist will devote his program to works of Schumann and Chopin.

GUILBERT OPENS WASHINGTON MONTH

She Is Aided by Emily Gresser in Recital—Visit from Stransky Forces

WASHINGTON, D. C., Feb. 5.—Yvette Guilbert ushered in the month of February with its musical events, giving entertainments on the first and fourth, at the Belasco Theater. In both programs Mme. Guilbert was charming, delineating each varied type with equal skill. Her program of ten songs from various centuries was most unique and dramatic. Mme. Guilbert was ably assisted by the young violinist, Emily Gresser, who gives promise of becoming a great artist. She has fine technique, a good tone and artistic conception. Ward-Stephens presided at the piano for both artists and assisted much in creating the atmosphere desired.

The second visiting organization for the month was that of the New York Philharmonic Orchestra offered by T. Arthur Smith, under the baton of Josef Stransky, with Harold Bauer, pianist, assisting. The program was as follows:

Dvorak's Symphony No. 4 Overture, Fantasia, "Romeo and Juliet," of Tchaikowsky; Liszt's Hungarian Rhapsody, No. 2; Concerto in A Minor, by Schumann.

The new society in Washington, the National Quartet, was recently presented in a recital at the University Club. The program was well balanced with solos and concerted numbers, occasionally broken by piano selections by Ethel Garrett Johnston. The quartet promises to be a feature in social and official circles, being composed of musicians of marked ability. The members are Elizabeth S. Maxwell, soprano; Lillian Chenoweth, contralto; William E. Braithwaite, tenor; Joseph K. Schofield, basso, and Ethel Garrett Johnston, pianist. W. H.

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GOOD CHAMBER MUSIC FOR PHILADELPHIANS

Maquarre Ensemble Plays Little Known Compositions—Organists' Guild Concert

PHILADELPHIA, Feb. 7.—The Maquarre Ensemble gave the second of its series of chamber music concerts in Wither-spoon Hall on Thursday evening, presenting a delightful program to the cordially expressed appreciation of a large audience. In these concerts, Daniel Maquarre, the first flautist of the Philadelphia Orchestra, has the assistance as required of other members of that organization in the interpretation of compositions, old and modern, which music-lovers seldom have an opportunity to hear. Thus, on Thursday evening, the program included the "Petite Symphonie" of Gounod, for flute, two oboes, two clarinets, two horns and two bassoons; a trio for flute, violoncello and harp, by N. Laucella; "Serenade," for flute, oboe, clarinet, two horns and two bassoons, J. Rontgen, and Reynaldo Hahn's "Le Bal de Béatrice d'Este," a picturesque composition of much melodious charm, for a combination of sixteen instruments, including a piano. All of these compositions were played with a high degree of artistic style and finish, with the delicacy and poetic idealization essential in the interpretation of such music. In addition to Messrs. La Monaca, Fischer, Tabuteau, Raho, Lindemann, Alemann, Anton and Joseph Horner, Krueger, Mueller, Glantz, Schwar, Mayer, Fanelli, Nicoletta and Lennartz, of the Philadelphia Orchestra, Mr. Maquarre had the assistance of D. Hendrik Ezerman, pianist. The concert was under the management of Arthur Judson.

At the third of the "Illustrated Musical Talks for Young People," in the Little Theater, Tuesday afternoon, "Rhythm in Music" was the subject, and an interesting novelty was offered in the presentation by Alys E. Bentley of a number of her pupils in a series of rhythmic poses and dances, illustrative of the compositions played by Barbara Derby and Margaret Walcott, pianists, and Louise Marshall, violinist.

The Pennsylvania Chapter of the American Guild of Organists held its thirty-fifth public service in Philadelphia at the Church of the Atonement, Tuesday evening. The service was unique in the fact that women's voices only were employed. The Cantaves Chorus of fifty-seven young women sang under the able direction of May Porter, who, from the organ, conducted the entire service, a difficult task, performed with remarkable ease and control. Several anthems were given, the offertory, "Triumphant Zion," for contralto, an original composition by Clarence K. Bawden, of this city, being beautifully sung by Elizabeth Bonner, with the composer at the organ. Incidental solos were sung by Edna Florence Smith, Ruth Kennedy Cross and Emma Hudson McCool. Dorothy Johnstone Baseler, harpist, in addition to assisting in the choral numbers, played two solos by Schmeidler and Rameau. The postlude was played by Frederick H. Bendig.

Three Philadelphia composers were represented on the program of the Matinée Musical Club, Tuesday afternoon. David Griffin, baritone, who was the guest soloist, was heard to excellent advantage in songs by Celeste D. Heckscher and Ralph Kinder, both of this city, as well as in several by other composers, and a trio for violin, cello and piano, by Constantin von Sternberg, was played by Nina Prettyman Howell, Alice Bailey and Katherine Wolf. Another composition by Mrs. Heckscher, a violin suite entitled "In the Forest," was presented by Florence Haenle, with Eleanor Quinn at the piano. Edna Harwood Baugher, soprano; Mabelle Addison, contralto; Elizabeth Hood Latta, mezzo soprano, and several others, also took part in the interesting program.

"The Ballet of Orlando," an original production, presented with much success by about fifty members of the Junior League, attracted two large audiences to the Bellevue-Stratford, Wednesday afternoon and evening. With a romantic narrative, set in a garden, a cypress grove and a street, in Florence in 1400, a series of quaint pantomimic scenes and dances was gracefully presented. The strikingly artistic scenery was executed by three members of the league, Dorothy Stewart, Gertrude Lambert and Christine Chambers, while all of the cos-

tumes were made by the young women themselves. The cast included Mrs. Francis V. Loyd, as Orlando, with Giorgianna Brown as *première danseuse*, the parts of a merchant and judge being taken respectively by James Gamble and Walter Kummé. Music especially arranged for the performance was played by members of the Philadelphia Orchestra, under the direction of J. W. F. Leman. The proceeds go to the relief of European war sufferers.

A. L. T.

NEW ENSEMBLE OFFERS AN UNFAMILIAR SONATA

Work of Lewandowsky Played Ably by Elki Trio—Organization Proves Extremely Worthy

Too small by far was the audience that gathered at the first concert of the Elki Trio, in Rumford Hall, on Feb. 4. One movement of the Beethoven Trio (Op. 1, No. 3), which opened the program, was sufficient to make patent the fact that this is an organization of fine parts, individually endowed and thoroughly versed in ensemble activities. The early Beethoven work was played crisply, buoyantly, with sensitive feeling for nuance. The Elki Trio, whose personnel consists of Sandor Harmati, violinist; Gaston Dubois, cellist, and Erno Rapee, pianist, is indeed to be commended heartily for its playing of this by no means simple work.

There was a novelty on the program, a sonata for violin and piano by one Lewandowsky, said to be a young German composer. It was marked "first performance in America." The work is in three movements, the least noteworthy of which is the *Andante Cantabile*. The opening movement, *Allegro Energico, ma non troppo presto*, is launched with a rugged theme, sounded in unison. It is developed at length, leading to a subsidiary idea of inferior quality. In fact, the second theme of each movement falls short of the standard set by their principal ideas. The *Allegro finale* is a trifle too short. Vigorous and bustling in character, it bears all the ear-marks of musicianship. Now and again there was a whiff of Chopin, but the whole movement is fairly individual. On the whole, the work, which bears the opus number eight, was well worth having.

It was beautifully played. Mr. Harmati infused more than ordinary vitality into the G string idea, which opens the second movement. He did it rare justice. Mr. Rapee collaborated with that mastery which marked his playing throughout the evening. His technique is superior, his feeling for values splendid.

The notoriously long Tschaiowsky Trio in A Minor was heard at the close. This is not the time to extoll its intrinsic merits, or to deplore its occasional banalities. Suffice to remark that it was performed with searching expression. Of coldness there is never a hint in this new organization's playing. On the contrary, there inheres in it an order of beauty born of sincerity, individual intelligence, proper equipment, choice coordination.

B. R.

HUTCHESON IN BIRMINGHAM

Pianist the Recipient of Many Encores—Study Club Recital

BIRMINGHAM, ALA., Jan. 26.—The Music Study Club presented Ernest Hutcheson in a most artistic program at the Jefferson Theater. The pianist responded to many encores.

At the last meeting of the Music Study Club the entire program was given by Rosa Fabian, and was one of the best presented during the year. From the Gade Sonata to the last number on her list each one was beautifully given. Miss Fabian has just returned from New York, after several years' study under Schradieck. She was ably accompanied by Edgell Adams.

Sara Mallam presented her pupils in a very enjoyable recital at Cable Hall on Monday.

Mrs. Edna Gockel-Gussea presented the last of her four recitals with pronounced success.

A. H. C.

Grand Opera for a Dime Authorized in San Francisco

A San Francisco dispatch of Feb. 2 to the New York Herald says: "Grand opera at ten cents became an imminent reality here to-day with the signing of a sixty-day lease by S. M. Pasquali of the Civic Center Auditorium, authorized by the Board of Supervisors. The Theatrical Managers' Association protested, asserting that competition with prices ranging from ten cents to seventy-five cents would be unfair.

WHITEHILL ST. LOUIS ORCHESTRA SOLOIST

Baritone Sings with Great Impressiveness in Wagnerian Excerpts

ST. LOUIS, Mo., Feb. 5.—The eleventh pair of Symphony subscription concerts brought about the return of an American, whose voice and art seem to be getting more majestic and powerful each time that he appears. This was Clarence Whitehill, the baritone, who made this impression upon a very good-sized audience yesterday afternoon. Although Mr. Zach had given an all-Wagner program a little more than a month ago, he divided his offerings this time, the entire second half of the program being devoted to the greatest of tone poets.

The Overture to "Marriage of Figaro," by Mozart, was followed by the beautiful Brahms Symphony No. 3 in F Major. This constituted the first part of the *matinée*. After the intermission came the Prelude to "Die Meistersinger" and Mr. Whitehill then gave Hans Sachs's monolog, "Wahn! Wahn!" So long was the applause that his audience was soon enraptured with the aria, "Evening Star" from "Tannhäuser." Without a doubt, such diction and style in singing have not been heard here in many a day. "Das Rheingold" was represented with the "Entrance of the Gods Into Walhalla" and the closing number was Wotan's Farewell and Magic Fire Music from "Die Walküre." The orchestra was superb in the entire program, but Mr. Zach seemingly never had his men respond better than in these Wagnerian numbers.

Despicable weather kept many from hearing the "pop" concert last Sunday. Although without soloist, it afforded delight. The program contained:

Processional from "The Queen of Sheba," Goldmark; Overture, "La Farsa du Cuvier," Dupont; Selection from "Pagliacci," Leoncavallo; "Dance of the Happy Spirits," from "Orpheus and Eurydice," Gluck; "En Bédiant," D'Ambrosio; "Marche Slav," Tschai-kowsky; Scene and Valse from "Gretchen Green," Guiraud; "Ronde d'Amour," Westeraut; Waltz, "Du and Du," from "The Bat," Strauss.

H. W. C.

MUSIC AIDS PREPAREDNESS

Patriotic Demonstration at Hippodrome All-American Concert

Preparedness and music were affinities in the American program at the New York Hippodrome on Feb. 6, in which the musical participants were John Philip Sousa and his band, David Bispham, Orville Harrold and Belle Storey. Preparedness was preached with great persuasiveness by Senator James A. Reed of Missouri, and the concert became a patriotic demonstration.

David Bispham gave three songs by Americans, the "Route Marchin'" of George Chadwick Stock, Sidney Homer's "Banjo Song" and the Oley Speaks "When the Boys Come Home," with Walter Damrosch's "Danny Deever" as a thrilling encore. The performance of the noted baritone was most impressive. Woodruff Rogers was his accompanist. Mr. Sousa offered several of his typically American compositions.

Mr. Spiering to Introduce New American Music in His Recital

Two new American compositions appear on the program which Theodore Spiering will offer at his Aeolian Hall recital on Friday afternoon, Feb. 18. They are a Scherzo, Op. 30, by Edwin Grasse, and the Aria from a Suite, Op. 27, by Arthur Hartmann, both dedicated to Mr. Spiering. Another feature will be three of Mr. Spiering's own Caprices for Violin Alone, Op. 4, which he has played in London, Munich, Berlin and Frankfurt, and which have been recognized as among the most interesting of modern solo violin works. Other items on the program are the "Devil's Trill" Sonata, of Tartini, Vieuxtemps's Fifth Concerto, a Dvorak-Kreisler Slavonic Dance in E Minor and the E Minor and G Major Hungarian Dances of Brahms in the Joachim arrangement.

Yves Nat, Pianist, Weds Piney Sutherland

Yves Nat, a pianist well known in this country and France, and Piney Sutherland of Winchester, Ontario, were married at the Hotel Biltmore, New York,

Feb. 7, by the Rev. Edgar Work, of the Fourth Presbyterian Church. Carlos Salzedo, the harpist, was Mr. Nat's best man. Mr. and Mrs. Nat will sail on Feb. 22 for Paris, where the bride has a residence, and continue relief work among French and Canadian soldiers. Mrs. Nat studied vocal music in Paris. Mr. Nat, who is prevented by near-sightedness from serving with the French troops, has been appearing in concert this winter in the United States and Canada, devoting eighty per cent of his earnings to war relief funds. Mrs. Nat is the daughter of the late Daniel F. Sutherland, a Canadian banker, and Mrs. Sutherland, who was present at the wedding and gave her daughter away.

PIANIST WARMLY RECEIVED

Dorothy Goldsmith Wins Approval in Barnard Club Recital

Dorothy Goldsmith, a young pianist who appeared with the Philadelphia Symphony Orchestra and won favorable comment from Stokowski, gave an interesting recital in the rooms of the Barnard Club at the Carnegie Hall Building on Monday evening, Feb. 7. Miss Goldsmith is fortunate in possessing a pleasing personality which permeates her playing. Her manner of attack is vigorous and her tone large and round. She is well equipped technically and infuses into her playing not a little of the poetry and understanding that mark an artist of serious aims and mature mental development. Her program was interesting and met with the approval of the members of the club and their guests.

Miss Goldsmith played a Preludium of Bargiel with a fine, warm tone and an excellent *legato*, the Mendelssohn "Spinning Song" with delicacy and grace in keeping with the merry ripple of the spinning-wheel suggested, and eighteenth-century gigues of Graun and Martini with the characteristic flavor of that period.

H. B.

CHOIR'S SINGING DELIGHTS

John Bland Wins Praise as Director in Calvary Concert

A completely delightful exposition of a *cappella* choral singing was given at Aeolian Hall, New York, on Feb. 7 by the choir of boys and men from Calvary Church, John Bland, choirmaster. Their offerings were exclusively church music and chiefly of the Russian school—with the exception of Gevaert's "The Sleep of the Child Jesus," Barnby's "The Virgin Stills the Crying" and "Come, O Thou Traveler Unknown," by T. Tertius Noble, organist of St. Thomas's Church. Mr. Bland, who conducted without a baton, was extremely successful in outlining the delicate nuances of the various works, and he built up some telling climaxes, gaining such variety of effects as to prevent monotony in this unaccompanied program.

Mr. Bland also appeared as a tenor soloist, singing groups of numbers in German, French and English, with John Cushing as accompanist. Mr. Bland's solo work made one feel that (in the vernacular of the street) as a singer he is a good choir director.

K. S. C.

KATHLEEN HOWARD WELCOMED

Contralto Makes Worcester Début with Boston Symphony

WORCESTER, MASS., Feb. 2.—The Boston Symphony Orchestra, with Dr. Karl Muck, conductor, was heard in Mechanics' Hall Tuesday night for the third time this season, in the fourth of a series of five Ellis concerts. The soloist with the orchestra was Kathleen Howard, contralto, a singer of exceptional ability, who had not been heard in Worcester previously. Her numbers were the "Ge-rechter Gott" from "Rienzi" and an aria from "Samson et Delila." The numbers given by the orchestra alone were:

"Antar," Rimsky-Korsakoff; "A Siegfried Idyl," Wagner; "The Sorcerer's Apprentice," Dukas.

Raymond C. Robinson, organist at Central Church, Boston, played before an audience which taxed the capacity of the Hultman-McQuaid Conservatory last week. He was assisted ably by Ethel Hedlund, soprano; Norman Drury, pianist, and C. Leroy Vaile, tenor.

Julian Tvedt, violinist with the Boston Symphony Orchestra, played at the home costume musical by Cora S. Prime, at the home of the Misses Oliver, Wednesday night. He played Fritz Kreisler's "Memories," and "Romance," Svendsen.

S. V. W.

THOUGHT MR. STRONY WAS A GERMAN SPY

Chicago Opera Conductor Arrested by Canadians in a Comedy of Errors

CHICAGO, Feb. 5.—While the rehearsal of the "Spring Fashion Show of 1916" last night awaited the appearance of Charles Strony, director of French opera for the Chicago Opera Company, Mr. Strony was being questioned by Canadian officials in an Ontario prison to find out what he knew of the fire that killed seven persons in the Canadian Houses of Parliament.

Mr. Strony went to Canada last week as accompanist in four concerts for Mme. Louise Edvina, in Montreal, Toronto, Quebec and Ottawa. He had timed the trains so that he could leave Ottawa after Mme. Edvina's concert Thursday night in time to be on hand for the rehearsal of the fashion show.

Mr. Strony is a Belgian by birth, French by education and bitterly anti-German in his leanings, because his wife and children are prisoners in France or Belgium behind the German lines and unable to communicate with him. Yet he looks much like a Teuton.

So when a Canadian saw the musician rushing excitedly for the train while the Parliament buildings were burning, he notified the police that an excited German was trying to get over the border from the scene of the fire. Police officials arrested Mr. Strony just before the train got to the border.

Not knowing of the arrest of their conductor, the principals and chorus of the Fashion Show waited for him last night. The operatic singers who are with the show—Octave Dua, Lydia Lindgren, Desire Defrère and Irene Jonani—declared they never had known Strony to be tardy for any of his appointments.

A Pinkerton detective walked into the Auditorium.

"Have you a man named Charles Strony?" he asked Loomis Taylor, stage director of Wagnerian opera for the Chicago Opera Company, and now stage director of the Fashion Show.

"We wish we had," answered Taylor. "We need him."

"Strony is under arrest in Ottawa, charged with being a German spy," said the Pinkerton.

Sir Thomas Shaughnessy and Mme. Edvina were notified at once by Guy Hardy of the Chicago Opera Company and kept the wires hot until Strony was released. He arrived in Chicago at ten o'clock to-night, twenty-seven hours late and angry as a hornet. F. W.

SECOND VARESA MATINÉE

Founder of Series Appears as Soloist with Mr. Copeland

The second of Mme. Varésa's unique entertainments described as "Une Heure de Musique," was given at the Princess Theater on Tuesday afternoon, Feb. 8. This time Mme. Nina Varésa appeared as soloist, sharing honors with George Copeland, the pianist. Mme. Varésa sang the following:

Group of songs in French, among them Paladilhe's "Psyché," "Dissonance" and "Fleurs d'amour" of Bordone; Enesco's "Hanguir Me Fais," Cesar Cui's "La Statue de Zarskoye Selo," and a song in English, the old "Willow Willow" song, arranged by Percy Grainger, with accompaniment consisting of guitar and four muted strings.

Mme. Varésa sang all of the songs in *mezzo voce*, being content to express the mood rather than to strive for pure vocal effects. She seemed to create an atmosphere that may be said to be languorous, especially enhanced by her black costume against a background of plain gray. Her singing of the plaintive willow song, as she accompanied herself on the guitar, was indeed novel, especially with the added quartet of muted strings.

Mr. Copeland played a Gavotte and Musette of Glück and a Pastorale and Capriccio of Scarlatti, in which he maintained effectively the naïve charm and simplicity of the original character. He later added Debussy's "Reflets dans l'eau" and "Danse de Puck," a dance of Albeniz and Turina's "A los Toros," besides several encores. His playing was enthusiastically received by many of those present, who seemed familiar with his art, notably several representatives of the Spanish artist colony, among whom were seen Andres de Seguro, the bass; Miguel Llobet, the guitarist, and Paquita Madriguera, the brilliant young pianist. H. B.

PUBLIC SINGING A PUPIL'S NECESSITY

Poise Is Acquired Only Through Actual Experience, Says

Sergei Klibansky

"TO give the pupil a taste of success occasionally accomplishes wonders," remarked Sergei Klibansky after one of his recent artist-pupil recitals at the Wanamaker Auditorium. "It is really a necessity to bring one's pupils before the public, for poise is acquired and nervousness and self-consciousness overcome only through the actual experience of singing to an audience. Then there is the inspiration, a goal to strive for, the encouragement of applause when one is appreciated. To a young singer this means much."

"I am a great believer," continued Mr. Klibansky, "in training the pupils for public work as soon as they begin to show signs of having gained some idea of proper breathing and tone production. Weekly recitals are given in the studio and the more advanced pupils appear in different auditoriums in the city. If possible I always make a point of being present whenever the pupils are appearing, for faults not so apparent in the studio stand out glaringly in a large hall before an audience, and also one has the opportunity of discovering in what line of compositions each student makes the most impression."

Some Drawbacks

"Of course, this method has its drawbacks," Mr. Klibansky said good humoredly, "as sometimes pupils' concerts are detrimental to the teacher. The singers may be suffering from nervousness to such an extent that they are unable to do their best and fail to 'make good.' Especially is this true when they face a large audience for the first time. Audiences are critical, particularly in New York City, where one is overwhelmed with musical advantages at all times."

NEW SCOTT SONATA IN JOINT RECITAL

Work of Englishman Given Ably by Germaine Schnitzer and Francis Macmillen

A Sonata by Cyril Scott, the English composer, was given for the first time in America at the joint recital in Carnegie Hall on Monday evening, Feb. 7, of Germaine Schnitzer, the French pianist, and Francis Macmillen, American violinist. The Sonata carries a superabundance of atmosphere to the exclusion of a direct musical message. Showing plainly the influence of Debussy, there is much charm and grace in the four movements of the Sonata, with interesting rhythm and harmonies, but these are submerged in too much vagueness to express anything vital or definite. A sympathetic performance was given the work by Miss Schnitzer and Mr. Macmillen.

Miss Schnitzer met brilliantly the technical demands of the Schumann "Carnaval," Op. 9, and brought poetic fancy and musicianly understanding to a Chopin Etude and the Liszt Rhapsodie, No. 11. Her popularity was unmistakably evidenced in the warm applause that followed and the quantities of floral offerings presented.

Mr. Macmillen's solo offerings included the Bach Prelude and Fugue in G minor, one of his own compositions, a Barcarolle, which he was obliged to repeat, his arrangement of the Mendelssohn "Spinning Song," the Scotch Pastorale of Gustav Saenger and the Sarasate Introduction and Tarantelle. His spirited playing and beautiful, rich tone won him much applause, and he responded to two encores at the close of the Sarasate piece. Nicolai Shneer, at the piano for Mr. Macmillen, proved a superb accompanist. M. S.

Francis Rogers Sings at Columbia

Francis Rogers, assisted by Bruno Huhn, gave a song recital in Horace Mann Hall, Columbia University, New York, Friday evening, Feb. 4. This was Mr. Rogers's fourth appearance at Columbia in three seasons and a thoroughly representative and discriminating audience listened with attention and enjoyment to his program.



Sergei Klibansky, Prominent New York Singing Teacher

Faulty breathing and bad tone, which may be due for the moment to extreme nervousness, are not looked upon with toleration and the teacher is sometimes censured severely.

"However, these are the problems we have to cope with, and certainly in my experience students advance more rapidly by being given a chance to put forth their best efforts in public. Even though they may not stand the test at first, in the long run, through experience, they overcome faults and fears and gain a poise and distinction that no amount of singing in a studio or for a few friends can ever produce."

A. G. O. CELEBRATES ITS 20TH BIRTHDAY

Organists' Guild Holds Dinner to Mark Anniversary of Founding

A dinner to celebrate the twentieth anniversary of its founding was given by the American Guild of Organists in the Green Room of the Hotel McAlpin last Thursday evening. For once music was lacking amid so many musicians, but good cheer and speeches were on hand to console the absent Muse. John Hyatt Brewer, a former warden, read a letter from an absent member, Henry G. Hanchett, and gave a brief history of the organization, especially eulogizing Gerritt Smith, the founder.

Almost everyone present, and there were not a few of both sexes, had something of interest to say, some confining their remarks to each other, others addressing the entire gathering formally. J. Warren Andrews, organist of the Church of Divine Paternity, is the present warden. Familiar faces among the organists were those of Frank Ward of Columbia University and Prof. Samuel A. Baldwin of the College of the City of New York.

The order of addresses was as follows:

Address of welcome, Warden Andrews. Dr. Henry G. Hanchett, first secretary, 1896-98, letter read by John Hyatt Brewer; Sumner Salter, warden, 1899-1900; Will C. Macfarlane, second secretary, 1898-99; letter read by Walter C. Gale, registrar, same year; Walter Henry Hall, warden, 1900-1901; R. Huntington Woodman, warden, 1901-1903; also letter from Charles H. Morse; Abram Ray Tyler, third secretary, 1899-1903, letter read by S. Lewis Elmer; Samuel A. Baldwin, warden, 1903-1905; Carl G. Schmidt, secretary, 1903-1905; John Hyatt Brewer, warden, 1905-1908; Clifford Demarest, secretary, 1905-1909; Warren R. Hedden, warden, 1908-1910; S. Lewis Elmer, secretary, 1909-1911; Frank Wright, warden, 1910-1913; Gottfried H. Federlein, secretary, 1911-1914; J. Warren Andrews, warden, 1913-1916; Harold Vincent Milligan, secretary, 1914-1916.

Letters of regret were received from the chaplain, Rev. Dr. Manning; also from William J. Henderson, Charles H. Morse, Dr. Henry G. Hanchett, Will C. Macfarlane and William C. Carl.

A silent toast was drunk to those departed who have been valiant workers during some part of the last twenty years.

FRIEDBERG PRESENTS BEETHOVEN PROGRAM

Pianist Proves His Musicianship and Skill in New York Recital

Carl Friedberg, the pianist, who appeared for the first time in New York last year, gave his only recital of the season in Aeolian Hall last Monday afternoon, offering a Beethoven program which showed his sound musicianship and skill as an interpreter. The aspect of four Beethoven Sonatas on one program, relieved only by a few Bagatelles and a Rondo would be sure to terrify the most ardent worshipper at the shrine of the great master.

With this in mind, it is not surprising that the audience was only fairly large, but it is significant that only a mere handful left the hall before the last note had been struck. The four Sonatas were the E Minor, Op. 90, the C Sharp Minor (Moonlight), the C Minor, Op. 10, and the E Flat Major, Op. 31, No. 2. The remainder of the program was made up of four of the sparkling Bagatelles and the familiar G major Rondo, called "Rage over the lost penny."

That Mr. Friedberg is a superb artist, worthy of serious consideration and respect, must be admitted at the outset. It is true that his personality is not the type that makes itself strongly felt, and naturally, those who prefer the mannerisms, eccentricities and theatrical effects of some of the more vigorous and demonstrative of the performers, may be keenly disappointed in Mr. Friedberg. His manner is quiet and unassuming as he takes up his task of interpreting a master whom he loves. His musicianship, poise and good judgment are always in evidence, for he succeeds in concealing or subduing the mere technical means by which his effects are obtained. And many of these effects are worthy of mention.

His beautiful singing tone in the *Andante* of the "Moonlight" Sonata was not marked by the excessive *portamento* that we so often hear, while his *staccato* and scales in the *Allegretto* were admirable for clarity and precision. The *Rondo*, with its charming rippling effect, he played with comparative ease and a technical method that defies analysis. A further detailed account of his playing is impossible at this time, but it may suffice to say that Mr. Friedberg planned his work carefully and obtained every result that he aimed at with the highest artistry and the necessary technical precision. Those who came to hear Beethoven well played enjoyed a musical treat, and were very liberal with their applause at the close of the program. Mr. Friedberg was recalled no less than a dozen times, but the taxing nature of the works that he performed must have given discretion the decision over valor, for he refused to play an encore. H. B.

MEMPHIS PIANO RECITALS

Harold Bauer and Thuel Burnham Received with Warm Approval

MEMPHIS, TENN., Jan. 26.—Harold Bauer charmed an enthusiastic audience at the Goodwyn Institute Saturday afternoon, when he appeared in recital under the auspices of the Renaissance Club, Mrs. Theodore C. Reynolds, president.

We had the pleasure a little later of listening to another pianist who pleased immensely. Thuel Burnham appeared in a short program at St. Agnes Academy Tuesday afternoon. He chose numbers chiefly for their brilliancy and played them with remarkable ease and fluency. We should like to hear him in a more extended program. E. T. W.

Amato Stirs Bridgeport Auditors

BRIDGEPORT, CONN., Feb. 5.—Pasquale Amato literally took Bridgeport by storm at his second appearance in this city, which took the form of a recital in the Casino on Feb. 1. The famous Metropolitan Opera baritone sang a program of German, French, Italian and Russian songs, the latter group including fascinating arias from "Boris" and "Igor." The printed list was, of course, augmented considerably by extras, the audience venting its enthusiasm in the heartiest of fashions. Giuseppe Bamboscheck accompanied with feeling and fidelity. W. E. C.

Lillian Birmingham, the well known contralto, has returned to San Francisco from New York, after an absence of three years.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Henry Parsons, the well-known tenor and artist-pupil of Louis Espinal, the New York voice teacher, was heard in Baltimore for the first time on Jan. 14, when he appeared as soloist at the benefit of the British and Servian Relief Fund at Albaugh's Theater, and made a decided impression. He was heard in the aria "di Filaura," by Antonio Cesti, "Sull' Alba," by Tosti, "Voce tra i campi," by de Lava, Sibella's "Un organetto suona per la via," the tenor aria from "Tosca," old English and old Irish songs, and numbers by Coverly, Carpenter and Greenhill. The group of Italian songs was given with refined style and good taste, the singer displaying a voice of beauty and warmth. The American and English songs were characterized by the same amount of distinction and the work of the artist was most enthusiastically received by the large audience which crowded the theater.

Two other tenor pupils of Mr. Espinal, Robert Gottschalk and Joseph Apple, were also heard recently. The former appeared as soloist for the Arbuckle Club, Bruno Huhn, director. He was heard in the aria from Massenet's "Werther," and in the incidental solos he was heartily applauded and responded with encores. Mr. Apple appeared as soloist at the recent concert given by the Jersey City Woman's Club and his offerings were well received by the large assemblage.

Wilbur A. Luyster, who conducts the New York Vocal Sight Reading School, 220 Madison Avenue, and the People's Cheve Singing Classes, under joint auspices with the Brooklyn Institute of Arts and Sciences, announces a new class for beginners, the first meeting having taken place on Thursday evening, Feb. 3. This new class meets each Thursday evening. The intermediate class meets on Tuesday evenings, and began its second term on Tuesday, Feb. 1. The semi-advanced class meets on Tuesday evening, and the advanced class on Thursday evening. A class for prospective church soloists has also been formed. A new feature in conjunction with these classes that has proven of great interest to the students and musicians is the formation of an Alumni Association and Choral, the members of which have taken the full number of lessons of the course and are enabled to do all choral work without instrument and at sight.

At the musicale-tea at Oscar Saenger's studio on Jan. 18, a great number of music lovers were present to hear several of his pupils. Melvina Passmore sang two arias from the "Magic Flute," disclosing an unusual coloratura soprano voice, high, clear and flexible. On this occasion she was heard by a manager, who immediately engaged her for the Euterpe Club concert at the Waldorf-

Astoria, Feb. 12. Evelyn Edwards displayed a soprano voice of lovely quality, with pure, ringing high tones and she sang her numbers with taste. Albert Wiederhold, bass-baritone, was, as always, a satisfactory artist, and his splendid delivery and clear enunciation a delight. His well modulated tones and subdued singing of Haile's "Im Zitternden Mondlicht Wiegen" was thoroughly enjoyed. Alice McNutt won her audience at once with her gracious manner and luscious soprano voice of artistry. Conal Quirke was the efficient accompanist for the afternoon.

A musicale was given on Saturday afternoon, Jan. 22, by Gabriel Ravenelle at his home on Manhattan Ave., New York, in honor of Mrs. John S. Huyler. Charlotte Lund, soprano, distinguished herself in Tchaikowsky's "Toujours à toi," the "Depuis le Jour" from "Louise," Strauss's "Zueignung" and Sigurd Lie's "Sne," all of which she sang splendidly, winning much applause. Harold Fowler, tenor, was well received in a "Tosca" aria and Scott's "Within the Garden." Mrs. Hallette Gilbert, wife of the composer, gave one of her admirable readings, which are always interesting. Gordon Hampson was heard in a piano solo and Harry Kaufman played the piano accompaniments for the singers.

Elma Hancon, soprano, of Cornwall, N. Y., who is at present pursuing her vocal studies at the Haywood Vocal and Operatic School, sang a group of songs by Mary Helen Brown at Miss Kalishe's studio on Jan. 29. Miss Brown was at the piano. The group included "The Night," and "Liebeschmerzen," two of the more recent and popular compositions of Miss Brown's.

The Hassell Conservatory of Music, Brooklyn, gave a successful concert at Memorial Hall, on Friday evening, Feb. 4. The unusually large audience manifested much enthusiasm. The juvenile department was represented by Lillian Fuchs, violinist, pupil of Joseph Fuchs; Master Dudley Cavanagh, pupil of Florence Hassell; Rose Wortis, Masters Milton Tittler and Martin Broones, pupils of Mr. Hassell. Vocal pupils of the conservatory were Carolyn Hayden, pupil of James Stanley, who sang an aria from "Mignon" and "Caro Nome" from "Rigoletto," and Thelma Pease, pupil of Marguerite Rockhill, who gave the "A fors e Lui" from "Traviata," "Ständchen," by Richard Strauss, and "Serenade" by Joubert, to which she added "The Year's at the Spring" by Mrs. Beach, as an encore. Bessie Smith played the Tchaikowsky A Minor Trio with marked success. She was ably assisted by Joseph Fuchs, violin, and Hermann Sevely, cello. Theresa Janson played Rachmaninoff's Barcarole with

fine feeling, and Edna Daniels ended the program with the C Minor Concerto by the same composer. Not the least enjoyable features of the evening were the accompaniments played by Mrs. Stanley, Miss Bessie Smith and Mr. Hassell.

Pupils of the Malkin Music School gave an enjoyable concert on Sunday afternoon, Feb. 6. The program opened with a Beethoven Trio, played by Gladys Brownell, piano; Jack Gitnick, violin, and Harry Tucker, cello. Helene Platt was heard in a Debussy Arabesque and a Bach-Saint-Saëns Gavotte, Mr. Gitnick in De Bériot's Seventh Concerto and the "Thais" Meditation, Irving Fox in a Beethoven sonata, Mr. Tucker in a Correlli Sarabande and Popper "Gnomentanz" and Miss Rothmann in a Chopin Ballad. The program was completed with a Haydn Trio, performed by Mildred Miles, piano, and Messrs. Gitnick and Tucker, violin and cello respectively.

A musicale was given by the pupils of Mme. Buckhout in her New York studios on Saturday afternoon, Jan. 29. The ensemble numbers were Gilbert's "Two Roses," two Pinsuti songs and Nevin's "The Rosary." Margaret Lundgren sang pieces in Norwegian and Swedish and songs by Mendelssohn and Speaks, Gladys Fogg songs by May and MacElwee, Dorothy Carmen a group by Massenet, Rimsky-Korsakoff, Puccini and Branscombe, Helen Clinton a group by Rubner, Ward-Stephens, Mozart and Campbell-Tipton, and Antoinette Cherbuliez, a group by Schumann, Tchaikowsky, Grieg and Massenet. The Misses Clinton and Charbuliez joined in duets by Gounod and Hildach.

An unusual reception was given Loretto Del Valle, an artist pupil of Wilhelm Augstein, the New York vocal teacher, at her appearances with Albert Spalding in a series of concerts in Cuba and the Florida winter resorts. She appeared in three concerts at Havana and in several recitals at Key West and Palm Beach. She was enthusiastically applauded and the press expressed admiration for the artist's superior qualities, her beautiful coloratura voice and highly artistic delivery. Mme. Del Valle will be heard in New York as soloist of one of the Hippodrome concerts this month.

A large and enthusiastic audience greeted Elsa Riefflin at a song recital at the Hotel Astor, Thursday evening, Jan. 20. After her first group of songs, sung in faultless French, she won her audience completely with her lovely soprano voice of pure tonal quality and artistic interpretation. Her program included groups of songs in English, French and German, which she interpreted with exquisite taste and understanding, and reflected the careful training which she has received from her teacher, Oscar Saenger. Miss Riefflin makes a very pretty stage picture. She has a number of engagements booked for the spring season, and will make song recitals her specialty.

Among the pupils of the Klibansky studios who have recently secured engagements are Grace Daniels, who signed a contract for a principal rôle in the new Dippel operetta "Princess Tralala," and Marie Louise Wagner, who is to give two recitals at the Three Arts Club, New York, on Feb. 13 and Feb. 26. Lalla Bright Cannon was engaged for the Rubinstein Club concert on Feb. 19. Alvin Gillett has been engaged to sing the "Messiah" on March 1 with the combined choruses of the General Choir Movement, and on Feb. 17 he will be the soloist with the Recreation Center Choral Society in Gade's "Crusaders." On Feb. 13 he gives a recital in Roselle, N. J.

Herbert J. Braham presented his pupil, Mabel Ritch, in a noteworthy song recital on the evening of Jan. 28, at the Hotel Bossert, Brooklyn. Miss Ritch possesses a contralto voice of promising quality and wide range, and although this was practically her first appearance in public, she displayed perfect poise and self-possession. Miss Ritch was assisted very delightfully by W. Paulding DeNike, cellist, with Mrs. DeNike at the piano. Mr. Braham accompanied his pupil at the piano with sympathy and skill.

At the hall of the New York Institute of Music on Tuesday evening, Jan. 25, Victor Kúzdo presented Sidney Stein in a violin recital that included the Handel Sonata in E Major, the Vieuxtemps Concerto in D Minor, the "Niagara Reverie" by Victor Kúzdo, the Kramer "Chant Nègre" and a group of pieces by Saenger, Sarasate and Pugnani.



William A. Aschenbrenner

Prof. William Adolph Aschenbrenner, musician and instructor, died on Feb. 5 at his home, No. 948 Leggett avenue, the Bronx, after an illness of one month. Death was caused by bronchial pneumonia. Professor Aschenbrenner was born in New York sixty-one years ago and received his preliminary education here. He also studied under Professor Roget in Paris. For several years Professor Aschenbrenner was choirmaster of Holy Cross Roman Catholic Church. He was known as a linguist and a traveller and at one time sang as a tenor in Cuban grand opera. He was the dean of Eberhardt's Grand Conservatory of Music and introduced the first juvenile "Pinafore" in New York. He leaves his wife, two daughters and a son.

Mrs. Anna Gruber

Mrs. Anna Gruber, widow of Col. Abraham Gruber, the lawyer and political leader who died on Dec. 10 last, died on Feb. 5 in her home, 314 West Ninety-second street, New York. Mrs. Gruber was born in Darmstadt, Germany, on April 16, 1852, and was the daughter of Carl Bernard, who later became court tenor at Hanover. He came to America in 1871 with a German opera company and appeared at the Boston Theater. He was, it is said, the first German tenor to sing *Tannhäuser* in this country. His daughter accompanied him. A few months later he sang in "Norma" at the New Yorker Stadt Theater.

Mrs. Susan E. Robinson

Mrs. Susan E. Robinson, the last surviving member of the original Stephen C. Foster Quartet, and a soprano soloist, died on Feb. 1 at her home in Pittsburgh. More than fifty years ago the quartet traveled through the country singing the Foster songs, among which were "Come Where My Love Lies Dreaming," "Hard Times Come Again No More," "Old Black Joe," "Old Dog Tray," and "Old Folks at Home."

Mrs. Mary A. Pryor

The death is announced in Kansas City, Mo., on Feb. 1 of Mrs. Mary A. Pryor, mother of Arthur Pryor, the bandmaster. Mrs. Pryor for the last ten years had made her home with her son in New Jersey, but recently had been visiting her niece, Mrs. Alice Kratzinger, at St. Joseph, Mo.

Mrs. Harold Walker

DENVER, Jan. 20.—Social and musical circles of Denver were greatly shocked to-day by news of the death at a local hospital, early this morning, of Mrs. Harold Walker. Mrs. Walker was one of a small group of musical women who organized the Denver Philharmonic Society a few seasons ago and secured the endowment which made possible the present orchestra.

Mrs. Emma H. Thomas

Mrs. Emma Henry Thomas, formerly prima donna of the Thomas Opera Company, died of pneumonia on Jan. 25, at her home, 142 Bruce avenue, Yonkers, N. Y., at the age of sixty-two. Under the direction of her husband, Will W. Thomas, she appeared in several of the Gilbert & Sullivan operas many years ago.

Anna Elizabeth Kelley Lachner

PHILADELPHIA, Jan. 30.—Mrs. Anna Elizabeth Kelley Lachner, formerly for a number of years one of Philadelphia's best known and most popular singers, when, as Anna Kelley, her beautiful contralto voice was heard as a member of the choir of St. Charles Borromeo's Church, and in concert and recital, died suddenly at her home in Rock Island, Ill., last Wednesday. In Rock Island, Mrs. Lachner was the organizer of a successful musical club of that city. Her last public appearance in Philadelphia took place just before her marriage.

A. L. T.

Prof. Francis Cuyler Van Dyck

Francis Cuyler Van Dyck, professor of music and mathematics at the Lawrenceville School, died on Jan 25 in Mercy Hospital, Trenton, N. J.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Feb. 9, Puccini's "Manon Lescaut." Mmes. Alda, Perini; Messrs. Caruso, Scotti, De Seguroia. Conductor, Mr. Bavagnoli.

Thursday Afternoon, Feb. 10, Wagner's "Die Walküre" (second of the "Ring" Cycle performances). Mmes. Kurt, Gadske, Ober; Messrs. Ullus, Ruysdael, Braun. Conductor, Mr. Bodanzky.

Thursday Evening, Feb. 10, Humperdinck's "Hänsel und Gretel." Mmes. Mattfeld, Mason, Warrum, Sparkes, Robeson; Messrs. Reiss, Goritz. Conductor, Mr. Hageman. Followed by "Goyescas." Mmes. Fittzu, Perini; Messrs. Martinelli, De Luca. Conductor, Mr. Bavagnoli.

Friday Evening, Feb. 11, Verdi's "Rigoletto." Mmes. Barrientos, Perini; Messrs. Caruso, De Luca, Rothier. Conductor, Mr. Polacco.

Saturday Afternoon, Feb. 12, Borodine's "Prince Igor." Mmes. Alda, Perini, Delaunais, Egner; Messrs. Botta, Amato, Didur, De Seguroia, Bada, Audisio. Conductor, Mr. Polacco.

Saturday Evening, Feb. 12, Wagner's "Tristan und Isolde." Mmes. Gadske, Matzenauer; Messrs. Ullus, Well, Braun. Conductor, Mr. Bodanzky.

Monday Evening, Feb. 14, Puccini's "Tosca." Miss Farrar; Messrs. Martinelli, Amato. Conductor, Mr. Polacco.

Wednesday Evening, Feb. 16, Donizetti's "Lucia di Lammermoor." Mmes. Barrientos, Egner; Messrs. Martinelli, De Luca, Rothier. Conductor, Mr. Bavagnoli.

Thursday Afternoon, Feb. 17, Wagner's "Siegfried" (third of the "Ring" Cycle performances). Mmes. Gadske, Schumann-Heink, Mason; Messrs. Sembach, Goritz, Ruysdael, Whitehill, Reiss. Conductor, Mr. Bodanzky.

Thursday Evening, Feb. 17, Bizet's "Carmen." Mmes. Farrar, Alda, Sparkes, Braslau; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Polacco.

Friday Evening, Feb. 18, Wagner's "Rheingold." Mmes. Kurt, Rappold, Ober, Sparkes, Heinrich, Robeson; Messrs. Sembach, Goritz, Well, Scott, Braun, Ruysdael, Reiss, Althouse. Conductor, Mr. Bodanzky.

Saturday Afternoon, Feb. 19, Puccini's "La Bohème." Mmes. Alda, Cajatti; Messrs. Caruso, De Luca, Rothier, Teganli, Malatesta. Conductor, Mr. Bavagnoli.

Saturday Evening, Feb. 19, Moussorgsky's "Boris Godounoff." Mmes. Ober, Delaunais, Duchêne, Sparkes, Mattfeld; Messrs. Didur, Rothier, De Seguroia, Althouse, Bada, Bloch, Ross. Conductor, Mr. Polacco.

NEW ENESCO OCTET PLAYED BY KNEISELS

Beethoven and Mozart Works Also Brought Forward at New York Concert

An octet for four violins, two violas and two cellos by Georges Enesco served as the leading feature of last Tuesday evening's Kneisel program. The work is in C Major and its composer's op. 7. Enesco is prolific, though still quite young, so that this work must probably be regarded as an early essay, though it carries in divers respects the imprint of its author. The versatile Roumanian is unquestionably an interesting figure and this even though his efforts have not always stood easy classification. Americans still know too little of his creative exploits. Hence one gave willing ear to the Kneisel offering.

It proved a singular work, in some ways fascinating, in others amazing or disappointing. The two movements—the second might be construed as a compressed combination of the usual sonata divisions—suffer, on the whole, from Enesco's native prolixity, his lavish enjoyment of his own ideas. In this respect he might be a full-fledged German. But the virtue of this elaborately organized and really original work lies in the abundant vitality which it manifests. The propulsive energy, the exuberance and impetuous momentum of the thing are quite remarkable, even though the emotional scheme seems developed to no definite conclusion and the rhapsodic concep-

tion appears more or less vague in its aim—at all events on a single hearing.

The first movement opens with a flashing theme over a long 'cello pedal. Other thematic matter has more or less exotic folk characteristics, and beneath it vibrate restless *pizzicati*, *ostinato* effects and drone basses. The part writing is not always clear nor the coloring remarkable for richness and diversity considering the size of the instrumental complement the composer has allowed himself. A fugued section occupies the first part of the second movement. There is much quasi-orchestral excitement and the music works itself as if possessed into astonishing frenzies. The sincerity of it startles but the purpose is not altogether clear, in spite of some striking effects of poetic suggestion. A brief meditative section that tastes of César Franck (the Parisian in Enesco is at work in the second half of the work) follows and gives way in turn to a caustic waltz movement, with strange cross rhythms, curiously intangible in its harmonic and melodic nature. It all ends with bold abruptness.

Assisted by Messrs. Breeskin, Dethier, Bostelmann and Renard the Kneisel gave a rousing and admirably finished presentation of the work, which was roundly applauded if not unanimously relished. If not the most entertaining or moving novelty imaginable it could, nevertheless, endure another hearing. One would like to ascertain whether it contains merits other than commend themselves on the strength of a single hearing.

Mozart's Quartet in D Minor and Beethoven's in G, Op. 18, completed the evening's fare. Both had finely balanced performances. H. F. P.

"GREATEST NIGHT OF CARUSO'S LIFE"

Tenor Confesses it after Glowing Tributes Paid Him in Lotos Club Dinner

Enrico Caruso was the guest of honor of the Lotos Club of New York at its house in West Fifty-seventh Street last Saturday evening and, in his own words, it was "the greatest night in his life." The tenor was informed by Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera House, that he had a heart of gold to match his voice of gold; Paul D. Cravath called him "the greatest singer of our age"; W. J. Henderson, the *Sun's* critic, said that like the perfect artist and gentleman, he gave always, at every time and place, of his very best, and added that attendance at many "Pagliacci" performances had convinced him that he was also the greatest bass drum virtuoso of the age; and Frank R. Lawrence, president of the club, Victor Herbert, Wilton Lackaye and United States Senator Hughes of New Jersey heaped equally glowing compliments upon the singer.

In introducing Mr. Caruso, President Lawrence said:

Edwin Schneider's song, "Flower Rain," holds a place on the programs of a number of the most prominent artists. Less frequently perhaps, but by prominent artists, we find programs listing his "Unmindful of the Roses," "One Gave Me a Rose" and "Your Eyes."

The song "Slumber Moon," by Mildred Hill, is noted as being used in several quarters.

"The Sleep That Flits on Baby's Eyes," by Edith Lobdell, is reported as being especially well received by audiences in the East.

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KATHLEEN HOWARD SOLOIST

Boston Symphony Orchestra, February 1
Boston Symphony Orchestra, February 8

MANAGEMENT: HAENSEL & JONES, AEOLIAN HALL, NEW YORK

Guard, Giorgio Polacco, Gaetano Bava-noli, Arthur Bodanzky and Otto Weil, of the Metropolitan, and Signor Enrico Scognamiglio, 'cellist. Others present were J. Hartley Manners, J. E. Dodson, Melville E. Stone, Mitchell Kennerley, ex-Senator William A. Clark, André Tourret, Dr. Mario Marafioti and numerous others.

Clarence Bird's New York Début

Clarence Bird, the American pianist, will give his first recital in New York at Aeolian Hall Sunday afternoon, Feb.

20. His program will consist of selections by Padre Martini, Beethoven, Mozart, Schumann, Brahms, Chopin, Grieg, Tchaikowsky, Debussy and Saint-Saëns.

Louis Stillman, Pianist, to Wed

Announcement was made this week of the engagement of Louis Stillman, the New York piano instructor and pianist, to Regina Lambert of New York. There will be a reception for Mr. Stillman and his fiancée at the Hotel Majestic on Sunday afternoon, Feb. 20.

PITTSBURGH OPERA SEASON A SUCCESS

Pavlowa-Boston Company Plays Highly Profitable Engage- ment of Three Days

PITTSBURGH, Feb. 6.—What proved to be the most profitable season for any grand opera company that has thus far appeared in Pittsburgh ended Saturday night when the members of the Pavlowa-Boston Grand Opera Company concluded their engagement.

The opening offering Thursday night at the Alvin Theater was "L'Amore dei tre Re," by Italo Montemezzi. Luisa Villani, who created the rôle *Fiore*, sang the part here and had no trouble in convincing her critical audience of her high musical attainments. Her voice is clear and sweet. Giovanni Zenatello's singing as *Avito* was most enjoyable. Thomas Chalmers sang *Manfredo* with rich tonal quality. Jose Mardones made a very good *Archibaldo*. The chorus, though not large, gave good support.

Perhaps the most interesting of the offerings was "Madama Butterfly," which is very popular with Pittsburghers. Music-lovers were anxious to hear Tamaki Miura, the Japanese prima donna, about whom so much had been said in advance, and they were not disappointed. Mme. Miura's voice is at its best in the upper register; her acting ability is remarkable.

To the disappointment of the audience, Riccardo Martin was unable to appear

as *Pinkerton*. Giuseppe Gaudenzi sang the rôle instead. Gaudenzi's voice is of excellent quality. Graham Marr, as *Sharpless*, made a decidedly good impression. His voice is of the richest bass quality. *Suzuki* was well sung by Elvira Leveroni.

On Saturday afternoon, Maggie Teyte sang *Mimi* in "La Bohème" and, as did the other Boston Opera stars, scored a triumph. Olivet Marcel, as *Musetta*; Giuseppe Gaudenzi, as *Rodolfo*; Mr. Chambers, Jose Mardones, Giorgio Puliti and others made a deep impression. At the night performance "I Pagliacci" was finely given, with Giovanni Zenatello, as *Canio*; Felice Lyne, *Nedda*; Mr. Marr, *Tonio*, and Romeo Boscacci, *Beppe*. The conductors of the operas, named in order, were Roberto Moranzoni, Agide Jachia, Adolph Schmid and Mr. Moranzoni, and their work was of the highest musical order.

Mme. Pavlowa and the Pavlowa Imperial Ballet Russe appeared at each of the four performances, the "Snowflakes" from Tchaikowsky's "Nut Cracker" Suite proving one of the most interesting dances. "L'Ecole en Crinoline," by Mrs. Christian Hemmick, was far from satisfying from a Pittsburgh point of view, for much had been said about the ballet and more was expected than was offered. On Saturday afternoon Spanish dances were given, while at the night performance "Coppélia" was presented.

Pittsburgh society turned out *en masse* at all of the performances. The appearance of Harry K. Thaw in a box at each one resulted in glasses being focused on him as well as the stage.

It is understood that the season here was so successful that the Boston company will return to Pittsburgh, as a canvass is said to be going on with that in view. E. C. S.



ARTHUR LOESSER

Pianist

Scores Artistic Triumph as Assisting Artist to MAUD POWELL

"A word about the accompanist, Arthur Loesser. To tell the truth, 'accompanist' is a poor description to apply to a co-creator with the soloist, like Mr. Loesser. He is a master of his art and when he plays solos like Sgambati's 'Gavotte' or 'Le Coucou' of Daquin, he recommends the piano to one's gentle senses as few pianists can do it."

San Francisco Examiner, Dec. 13, 1915.

"Arthur Loesser was an accompanist with but few equals and as a soloist he is most exquisite."

Sacramento Union, Dec. 10, 1915.

"Best exhibition of real bona fide pianoforte playing that it has been our privilege to hear in many a moon."

San Jose Mercury Herald, Dec. 8, 1915.

"It is noteworthy that Miss Powell is big enough as an artist to have as her assistant en tour a pianist of the high artistic worth of Mr. Loesser. He has all the attributes of a big piano star, in the making. His music mastery in beautiful tonal production and delicate nuances, amounts to genius. He is one of the best among younger piano stars who have appeared in this city in concert for years."

The Morning Oregonian, Portland, Ore., Jan. 31, 1916.

"Won a place in the hearts of the audience when he rendered several solo numbers—Brahm's Rhapsody in E flat proving specially inspiring."

Los Angeles Tribune, Dec. 1, 1915.

"He displayed a limpidity of tone and a felicity of execution which not only proved his ability as a pianist, but harmonized with and carried further the spirit of the program. He should go far along the high road to success."

Honolulu Star-Bulletin, Dec. 28, 1915.

Address care of H. GODFREY TURNER, 1400 Broadway, New York

\$40,000 RESPONSE TO PADEREWSKI'S ELOQUENCE

Chicago Audience Profoundly Moved by Pianist's Appeal for Poland—Chicago Orchestra Plays Music of its Benefactor, Elizabeth Sprague Coolidge, and Also Introduces Piano Concerto by Mrs. Beach, with Composer as Soloist—Julia Culp, Emmy Destinn, Winifred Christie, Pasquale Tallarico and Others in Concerts

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Feb. 7, 1916.

A THRILLING sensation was that which Paderewski, the great Pole, created at the Auditorium Sunday afternoon and part of the evening, when, before a deeply moved audience which filled every available space in the vast hall, he pleaded in a speech for his native land, and thereafter gave a short Chopin recital. So convincing and so enthralling was his appeal for his country that, besides the net sum, about \$9,000 which came in at the box office, subscriptions collected from the audience and other contributions brought the total to more than \$40,000.

It is useless to enter into a detailed review of his playing of such Chopin works as the B Flat Minor Sonata, the A Flat Ballade, the Polonaise, Op. 53, or the other pieces which he placed on his program. His perfect mastery of his art was never more truly exemplified than at this concert.

The afternoon began with the singing of the anthem, "God Save Poland" and "America," both given by the United Polish Choirs and the audience under the direction of Aleksander Karczynski.

Julia Culp presented a program of songs at the Illinois Theater Sunday afternoon, assisted by Coenraad V. Bos. Miss Culp in a group of five Schubert *Lieder* was at her best. She has mastered the art of song interpretation thoroughly, and presents to her audience through the medium of a perfectly controlled voice and a marvelously clear German diction the exact mood of her text. Songs by Mahler and Hugo Wolf also received that polished interpretation characteristic of her art. There was a further miscellaneous group of songs by Sharp, Purcell, old Dutch folksongs, and a Dutch Serenade by S. de Lange. Mr. Bos came in for his share of the afternoon's applause.

American Artists in Joint Recital

At Central Music Hall, Pasquale Tallarico, the young American pianist, and Isabel Richardson, the Chicago soprano, gave a joint recital Sunday afternoon, and Tallarico in the MacDowell "Sonata Tragica" demonstrated that he has made distinct progress in his art. He has gained much in power and in the style of his readings, and he has also made strides in technical equipment, having gained velocity, certainty and brilliance. His interpretation showed musical intelligence and imagination. His other numbers consisted of a Sonata by Charles Wakefield Cadman, and pieces by Oldberg, Tallarico, Bolinger, Chopin, Schumann and Liszt.

Miss Richardson disclosed a pleasing voice in songs by Brahms, Hermann, Strauss and Chaminade, and in several songs by American composers, including one by William Lester, who played very good accompaniments. Her Brahms songs lacked distinction, the German diction particularly leaving much to be desired. She was more at home in the "Si j'étais jardinier" by Chaminade.

Orchestra's Pension Fund

With the realization of more than \$2,300 at the concert at Orchestra Hall last Thursday evening, given by the Chicago Symphony Orchestra, under Frederick Stock, the total amount available for the pension and invalid fund of our orchestra has mounted to the comfortable sum of \$162,300. Most of this amount is invested to yield about 5 per cent.

At the opening of the present season, the twenty-fifth of the organization's existence, some fourteen members of the orchestra had already served continuously for a quarter of a century, none of whom had found it necessary to ask for pecuniary assistance. However, it is a most reassuring circumstance that some provision has been instituted for the benefit of those men who have made the Chicago Orchestra famous throughout the world.

Most of the \$162,000 was contributed by one friend of the orchestra, Mrs. Elizabeth Sprague Coolidge, who last year donated \$100,000.

The concert last Thursday evening was planned with a view of honoring Mrs. Coolidge, and two movements of her String Quartet, orchestrated for the occasion, were played. Mr. Stock also had in mind the memory of Theodore Thomas, founder of the orchestra, giving a performance of his orchestral setting of Wagner's "Träume." The Prelude to "Lohengrin" was played as a tribute to Albert Arnold Sprague, one of the orchestra's early staunch patrons.

Mr. Stock also brought to hearing the Tchaikovsky "Pathetic" symphony, the "Coriolanus" overture by Beethoven, the Second Hungarian Rhapsody by Liszt, and the "Tannhäuser" overture by Wagner.

Mrs. Coolidge's music proved a beautifully conceived contribution to the novelties of the season. The *adagio* was a well-sustained melodic number, while the *scherzo* which followed was highly attractive in character. No indication of the composer of the orchestration came to hand.

The complete program follows:

Overture, "Coriolanus," Beethoven; Symphony No. 6, "Pathetic," Tchaikovsky; "Hungarian Rhapsody," No. 2, Liszt; Two Movements from String Quartet, Elizabeth Sprague Coolidge; Träume, Wagner (Orchestration by Theodore Thomas); Prelude to "Lohengrin," Wagner, (Played in memory of Albert Arnold Sprague); Overture to "Tannhäuser," Wagner.

Mrs. Beach Plays Own Concerto

The regular concert of the orchestra Saturday evening was devoted to works of but three composers, one being the American, Mrs. H. H. A. Beach, whose Concerto for Piano in C Sharp Minor was presented for the first time in Chicago, with Mrs. Beach as soloist. The other numbers were the Bach Suite No. 2, B Minor, and Schubert's Symphony No. 10 in C Major.

Mrs. Beach scored a decided success, not only with her Concerto, which is a splendid work, grateful for the pianist and colorfully orchestrated, but, if anything, she made even a better impression as a pianist of extraordinary attainments. She wrote the Concerto with evident understanding of the resources of the instrument and also of appropriate orchestral treatment of her material, and she interpreted the solo part with more than the customary mechanical surety, with brilliant tone and with pronounced musicianship.

The four movements have many moments of melodic charm and afford the soloist many chances for brilliant technical display.

Particularly effective is the first movement, which, though the longest, also proved the most complete. Mrs. Beach was given a warm reception and recalled a number of times at the conclusion of her performance.

Destinn Sings Bohemian Songs

Emmy Destinn in a concert given last Monday evening under the auspices of the Bohemian Club at Orchestra Hall, devoted a large part of her recital, in which she was assisted by V. E. Medek, a young Bohemian violinist, to the singing of songs and operatic arias by Czech composers. The soprano from the Metropolitan was in fine voice and sang a dozen songs by Smetana and Dvorak with musical feeling, rich tone and sympathetic style. Her *pianissimi* were very beautiful, and in the dramatic moments she clothed her tones with warmth and power.

Several composers, unfamiliar to the casual music-lover, such as Soucek, Jindrich and Kovarovic, were represented with songs of merit, and two arias from Puccini's "Madama Butterfly" and "Tosca," added contrast to her selections. Mr. Medek is a young violinist, who plays with a clear intonation and technical facility. He offered short pieces by Tchaikovsky, Dvorak, Wieniawski, Fibich and Smetana.

Winifred Christie's Début

Tuesday afternoon brought to hearing at the Fine Arts Theater an interesting personage in the Scotch pianist, Winifred Christie, who made her Chicago debut in a recital which was rich in interest and which disclosed a virtuoso of astonishing powers.

Miss Christie showed in the Bach Prelude and Fugue in B Flat Minor, from the "Well-Tempered Clavichord"; the "Allegro de Concert," by Chopin; in a fanciful impressionistic piece, "Glas," by Florent Schmitt; in several selections

by Ravel and Debussy, and in the Prelude, Choral and Fugue by César Franck, that she is a player of versatile attainments, that she has ample technical powers, that her tone is susceptible of many shades of colors, and that she has imagination and poetic feeling, especially for the modern French school.

Miss Christie is a wholesome, well-poised player, and she may well be gratified with the success she achieved at her first Chicago appearance.

A Two-Piano Recital

Two piano recitals are infrequent in Chicago, and a concert of more than ordinary interest, therefore, was that at the Congress Hotel last Tuesday evening by the two local pianists, Lois Adler and Josephine Large. Their program contained some selections which have not been heard here before, including the Holländer Variations on a Theme by Schubert, a Duo in A Minor by Rheinberger, two pieces by Ravel and Debussy, and Saint-Saëns's Scherzo.

Unanimity of interpretation and musical ideals and clear technical exposition of these pieces characterized the performance. Each pianist also had a group of solo numbers. Miss Large in three Schumann romances displayed serious artistic traits, and Miss Adler in the Etude, Op. 25, No. 7, and the C Sharp Minor Scherzo, by Chopin, disclosed temperamental qualities of high order. There were also ensemble pieces by Brahms and Schumann.

MAURICE ROSENFELD.

KITTY CHEATHAM IN TEXAS

Return Tour Result of Appearances in Various Cities

Kitty Cheatham's third Texas tour was a series of successes and has resulted in arrangements being made for a return tour of recitals in October next. She was immediately re-engaged to open the course of concerts at the State College of Industrial Arts, at Denton, in October, with other dates in northern Texas to follow. In addition to her evening recital at the college, she was invited by the president and dean to speak to the 800 students the following morning, which she did in an intimate and impressive manner.

Miss Cheatham was the first of the two artists whom the Girls' Music Club of Galveston is presenting this season. She was enthusiastically received by an overflowing audience in Galveston, and a special meeting of the club had been called two days before so that Mrs. Gentry Waldo of Houston might deliver a talk to its members on "The Art of Kitty Cheatham." The artist had been presented last April in Houston by the Art League of that city, of which Mrs. Waldo is president.

Carrying Home Rider-Kelsey "Record," Woman Struck by Singer's Motor

AN example of accident, incident and co-incident occurred on Monday, Feb. 7, at Park Avenue and Thirty-eighth Street, New York, when an elderly woman was run down by an automobile owned and occupied by Mme. Corinne Rider-Kelsey, the well-known concert singer.

The woman was struck by the left mud-guard and knocked to the ground. She scrambled to her feet—evidently none the worse for the jolt except for a bit of mud on her clothing—and began to search for a package she had been carrying. She uttered no exclamation and made no protest, until she discovered that the automobile had passed over the package. Then she broke into a tirade of vociferous protestation, which was punctuated with, "Oh, my beautiful song! Oh, my beautiful song!"

Broke Her Record.

Climbing out of the car the singer asked the woman if she felt ill and where she was hurt, to which the woman replied, "You be blowed, with y're everlasting machines! I'm not hurt, but ye've broken me record, ye have."

A return recital in Houston followed the Galveston date, and there Miss Cheatham found that she was the guest of the city. She was greeted with great enthusiasm upon this return appearance, which was given at the Auditorium under the management of H. T. Warner, editor of the Houston Post. It was a matter of general comment that Miss Cheatham's voice filled the huge auditorium, which seats over 6000 people. She was extensively entertained in Houston. She was in personal contact with the different student bodies and civic movements of each place which she visited.

RECEPTION TO GRAVEURE

Works of Kriens and Kramer Given at Mrs. Irvine's Musicales

Mrs. J. Harrison-Irvine gave a musicale in honor of Louis Graveure, at her studios in Carnegie Hall on Sunday afternoon, Feb. 6, when compositions by Christiaan Kriens and A. Walter Kramer were heard. The interpreters were Mr. Kriens, violinist in his own numbers accompanied by Mrs. Irvine, and Royal Dadmun, baritone, in Mr. Kramer's songs, accompanied by the composer.

Mr. Kriens won immediate favor in his five charming violin pieces, "Parfum de Printemps," Mazurka de Concert, "Nuages," "La Mouche" and "Danse Rustique," which were so well received that he added his "Villanelle." Mr. Dadmun sang most artistically Mr. Kramer's songs, "The Relief," "There is a Garden in Her Face," "The Last Hour," "Two Sappho Fragments," "Bes' ob All" and "The Stirrup Cup." His fine voice and interpretative ability made his singing most enjoyable. Mr. Kramer played a group of piano compositions, two of his Preludes, Op. 33, and his Valse Triste.

Louise Gugelmann, a gifted young pianist, offered a modern group of piano pieces, a Skizze by Zuckerman, Hugo Kaun's Serenata and Bortkiewicz's E Flat Etude, which she played with much dexterity. A brilliant assemblage of guests attended, including many prominent New York musicians.

M. E. Armitage Now Road Representative of Percy Hemus

Owing to the increase in the activities of Percy Hemus, the noted American baritone, it has become impossible for his present organization to handle his affairs. Negotiations which have been pending for six months in regard to a traveling representative were completed this week with M. E. Armitage. Mr. Armitage, who is widely known in musical managerial circles, will in future handle this end of the Hemus business, acting as personal representative on the road in the interests of the baritone, for whom the demand for recitals is increasing from month to month.

Julia Culp on Fourth American Tour

Through an inadvertence it was stated in MUSICAL AMERICA last week that Julia Culp, the distinguished *lieder* singer, was now making her third tour of this country. Mme. Culp is now making her fourth tour.

"What do you mean?" the singer queried, "by 'breaking your record'?"

"Ye've broken me record, I tell ye—me music record."

"Oh, I see," ventured the prima donna, "the package contained a phonograph record. Tell me what it was and I shall gladly buy you another. But it was a very foolish risk to take for a talking-machine record—you might have been killed."

Wanted "Joys of Life"

"Killed, indeed, ye say! Might'n't ye as well be dead as without the joys of life?"

Mme. Rider-Kelsey pressed her to unwrap the record. When this had been done it proved to be one of Mme. Rider-Kelsey's own voice, a double-disc record containing the "Chanson Provençale" and the "Angels' Serenade."

The singer then explained she was the maker of the record, and the musical East Sider became radiant. She was taken into the car and to the nearest dealer in that particular kind of record and presented with a complete set of all the records which Mme. Rider-Kelsey has made. The record which had been run over and which was kept as a souvenir by the singer was not in the least injured.

JOHN G. CORLEY GIVES IMPETUS TO MUSICAL LIFE OF RICHMOND, VA.

Prominent Piano Dealer is President of Two Progressive Southern Clubs

RICHMOND, VA., Feb. 4.—The success of the Farrar concert in Richmond was due to two causes, the influence of John G. Corley and the fact that interest in music has been thoroughly aroused in this city. And it might be further stated that no man has done more to stimulate musical interest here than has Mr. Corley. Five years ago it would have been impossible to have made such a success of any musical endeavor in this city as that which attended the Farrar concert last week. This, of course, is due in a large measure to the helpful attitude of the press and to the further fact that the people here, through the music houses, are being educated in musical lines.

Mr. Corley has always taken a lively interest in the musical life of the city. He is president of the Corley Company and the guiding spirit in the Corley Music Bureau, which organization brought Geraldine Farrar and the other artists who assisted her to Richmond.

Mr. Corley is president of the Wednesday Club, one of the oldest and most successful musical organizations in the South. He is also president of the Virginia State Music Association organized here last fall and which has for its object the endeavor to create more interest in music and to follow the principles ad-



John G. Corley, President of the Wednesday Club and Virginia State Music Association

vocated by MUSICAL AMERICA to encourage local artists.

Mr. Corley is also active in the business life of the city and is a director in the Richmond Chamber of Commerce and a director in the Retail Merchants' Association.

play before, but it is said that she has improved wonderfully since her recent appearances. The audience was generous with applause and fairly large-sized.

H. B.

RUBEL TRIO MUSICALES

Series of Three Programs Being Given at Orange, N. J.

The Edith Rubel Trio, Edith Rubel, violin; Vera Poppe, 'cello, and Brenda Putnam, piano, has added to its numerous engagements a series of three musicales at Orange, N. J. The first was given on Jan. 25, at the home of Mrs. H. P. Winter. On Feb. 29 the second musicale will take place at the home of Mrs. C. B. Riker, South Orange, and on March 28 the closing number of the series will be given at the home of Mrs. T. B. Webb.

The Trio appeared with much success on Jan. 28, at 118 East Fifty-fourth Street, New York, in a program of modern compositions, that included the Debussy "Les Cloches," the Sibelius "Valse Triste" and the Bonis "Suite Orientale."

Miss Rubel was one of the assisting artists at the third subscription concert of the South Orange Choral Club, Frederick Sturgen Andrews, conductor, which took place at the South Orange High School Auditorium on Friday evening, Feb. 4. John Young, tenor, was the other assisting soloist.

Miss Rubel also appeared on Thursday evening, Feb. 3, at the recital given by Harold Land, baritone, at the First Methodist Episcopal Church of Yonkers, N. Y., playing a Tartini Sonata, the Sinding "Romance" and pieces by Paulin and Kreisler. Mr. Land's offerings included arias from "Tannhäuser," "Scipio" and groups of Italian, French and English songs.

ALICE SOVEREIGN'S RETURN

Contralto Reveals Her Vocal Growth in Former Home, Rockford

ROCKFORD, ILL., Feb. 6.—Alice Sovereign, the contralto and a former Rockford girl, appeared in song recital before a capacity audience at Second Congregational Church on Saturday night, Feb. 5, under the auspices of Rockford Woman's Club for the benefit of Montague House settlement. Miss Sovereign's program included Greek, French, German, Dutch, Scotch, English, Irish and American Indian folk songs, as well as the Habanera from "Carmen" and other opera arias.

Her many friends were delighted to note her growth in beauty and richness of tone. Miss Sovereign has developed a beautiful upper range, which adds much to the scope of her program. She was warmly received and was obliged to respond to numerous encores. Coenraad v. Bos gave artistic support to the singer.

H. F.

Impromptu Program Given at Dinner of F. A. M.

The fifth regular monthly meeting, dinner and impromptu musical of the Fraternal Association of Musicians was held at the Grand Hotel, New York, on

Friday evening, Feb. 1. After felicitous remarks by the president, Louis Sajous, and after-dinner speeches by Laura Sedgwick Collins and Arthur Scott Brook, an impromptu program was presented. Among those taking part were Amy Fay, Mme. Eliza Löhner Rahm, Charles Imerblum, Irvin Randolph, Mr. Biart, pianists; Mrs. Elda Idle Elmer, Fanny Hirsch, sopranos; Frederick H. Limpert, baritone; Mr. Cambria, mandolinist, and Mme. Agathe Barsesen, the Roumanian tragedienne.

PAGEANT PRELUDE IN CONCERT

Damrosch Introduces Mason Work—Miss Van Dresser Scores Success

Walter Damrosch introduced another American novelty with the New York Symphony at Aeolian Hall on Feb. 6, the work being the Prelude to the "Pageant of Cape Cod" by Daniel Gregory Mason, who is the program annotator of the Symphony Society. The prelude, although it loses effectiveness when transplanted to the concert hall, was cordially received and Mr. Mason bowed his acknowledgments several times. The program in full was as follows:

Prelude to "The Pageant of Cape Cod," Daniel Gregory Mason; Air, "Fiordiligi" from "Così fan tutti," Mozart; Marcia Van Dresser; Symphony No. 4, in D Minor, Schumann; "Lieder eines fahrenden Gesellen," Mahler; Miss Van Dresser; Symphonic Poem, "Ultava," Smetana.

Miss Van Dresser scored a gratifying success, singing the Mozart air acceptably and making a splendid impression in the Mahler cycle, of which the audience especially liked the "Wenn mein Schatz Hochzeit macht" and "Die zwei blauen Augen," in which Mahler used themes from his First Symphony. The Schumann Symphony was played in sterling fashion under Mr. Damrosch.

Beatrice McCue Soloist at Kaufmann Musical Tea

Beatrice McCue, contralto, appeared as one of the soloists at the first of two composers' musical teas given by Minna Kaufmann at her studio in Carnegie Hall on Sunday afternoon, Jan. 23, singing the group of Hallette Gilbert songs which were announced as sung by Mme. Grace Fjorde. Mme. Kaufmann will present a program by Marion Bauer at the next composer's afternoon, Sunday, March 26.

Thuel Burnham's Playing Gladdens His Hearers in Fayetteville, Ark.

FAYETTEVILLE, ARK., Feb. 3.—Thuel Burnham appeared here in recital Jan. 29, offering a program of no unusual interest, though his playing removed it far from the commonplace. Mr. Burnham sought not to dazzle his audience with heroic postures or manifestations of digital dexterity—his manner was of pleasing simplicity and repose. He was especially happy in his rendition of the Mozart Pastoral Varié and a little-heard impromptu of Schubert. A Chopin Polonaise was done superbly; and in other numbers the remarkable clarity and evenness of his passage work occasioned particular comment.

E. O.

GRANBERRY SCHOOL RECITAL

Piano Students Reveal Their Talents in Wanamaker Program

The pupils of the Granberry Piano School, New York, gave a recital in the Wanamaker Auditorium on Thursday afternoon, Feb. 3, assisted by Mary Craig, soprano, and Alexander Russell, organist.

Elizabeth Burchhardt played a Bach Prelude and Chopin's D Minor Prelude; Helen Jalkut, Mendelssohn's F Sharp Minor Fantasy, Op. 28, and Chopin's Nocturne, Op. 15, No. 2; Victoria and Alice Rountree, short pieces by Heller, Spindler, Ph. E. Bach and Pasher; Helen Oliver, Gottschalk's Pasquinade, and Elsie Moir, Mendelssohn's G Minor Presto Agitato and MacDowell's "Shadow Dance." The Mendelssohn pieces were played in celebration of the 107th anniversary of the composer's birthday. The work of the several pianists was up to the high Granberry standard.

Miss Craig sang a Donizetti aria and a group of songs by Grant-Schaefer charmingly, while Mr. Russell showed his skill in works by Saint-Saëns, Massenet and Boellmann.

Grace Whistler Program Has Song Dedicated to Her

Grace Whistler, American contralto, who is well known in this country and abroad, will be heard at Aeolian Hall, New York, Monday evening, Feb. 14. Miss Whistler has sung with much success in opera abroad, and when Mascagni's opera "Ysabeau" had been chosen for an American production, she was

selected by the composer to sing the principal contralto rôle. She is also well known to the concert stage and had made two trans-continental tours in the United States and Canada. Her program will consist mostly of modern French, German and English songs. "Le Coeur qui chante" by de Faye-Jozin was dedicated to Miss Whistler by the composer. This song has become a great favorite in France and is sung at many recitals.

ETHEL NEWCOMB APPEARS

Young Pianist Plays Some Unfamiliar Pieces—Her Poetic Gift

Ethel Newcomb, a young pianist, who has been heard in New York before, gave a recital at Aeolian Hall on Thursday afternoon, Feb. 3. Her program was made up of:

Two Schubert Impromptus, a Beethoven Sonata, the F Major Romanza of Brahms, the same composer's E Flat Major Rhapsodie, Chopin's B Flat Minor Sonata, Rubinstein's "False Note" Etude, and a group containing an Intermezzo, a Prelude and a Capriccioso of Paula Szalit, an infant prodigy who wrote them when she was ten years old, a Reverie of Arthur Schnabel (who composed this particular number when he was but fourteen), an Impromptu of Poldini, and an Etude of Paul von Schlözer.

The outstanding features of Miss Newcomb's playing are grace and delicacy, a sensitiveness to the poetry of the romantic compositions, in which she is in happiest mood, and a facile, fairly capable technique of which she has good command. Her tone may be described as "singing," but she does not always reveal a depth of insight that would, of course, be demanded of a maturer artist. The present writer has not heard her

William Wade Hinshaw's

Recital

Carnegie Hall,

Tuesday Afternoon, Feb. 29

Kurt Schindler at the piano

Knabe piano used

Personal Representative: Avery Strakosch
35 W. 39th St., New York City

Another GRAINGER TRIUMPH!

Mr. Grainger plays the GRIEG CONCERTO with the PHILADELPHIA ORCHESTRA, JAN. 28

The Philadelphia Press says:—

"He went to his work with an earnestness that held his audience, he played every feature of this big number with such a thorough command that when he had finished he had completely won not alone their respect for his art, but their enthusiasm for its great breadth and depth."

"Grieg was an admirable number for Grainger's introduction. The composer chose him—out of his admiration for his playing—to play this Concerto at the great Leeds Musical Festival. Yesterday's audience seconded this choice, for they could not imagine anything in the way of piano playing that would have afforded them more pleasure. The Grieg Concerto in A minor is brilliant all the time, and Grainger carried out faithfully the composer's ideas of its import. At the conclusion yesterday's audience gave evidence, without any doubt, that they accepted him as one of the world's great pianists."

STEINWAY PIANO

Management: ANTONIA SAWYER, Aeolian Hall, New York

BISPHAM

Personal Address:

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or

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Emil Reich is established as a concert manager at 1531 Broadway, New York City.

Charles R. Fowler, for a number of years organist of the Church of the Redeemer in New Haven, has resigned.

A student recital by the pupils of Mme. Eugenia Lassalette Ellenberg was one of the features of the month's music at Reedsburg, Wis.

Ernest Sietz, pianist, and Rudolf Larsen, violinist, gave joint recitals on the afternoon and evening of Jan. 28, in the ballroom of the Hotel Schenley, Pittsburgh.

On Jan. 8, at the Lewis and Clark High School Auditorium, Spokane, Wash., George Greenwood, pianist, and Luther B. Marchant, baritone, attracted a large audience.

The Fox-Buonamici School of Piano-forte Playing, Boston, Felix Fox and Carlo Buonamici, directors, presented a large class in recital at Wesleyan Hall, that city, on Jan. 22.

Florence Brown has resigned her former position in the Langdon School, Mt. Vernon, Ky., and is now connected with the piano department of the Bishop School in La Jolla, Cal.

Leaznov, a Jewish cantor, gave an interesting recital at the Tacoma Music Hall on Jan. 24, under the auspices of the Tacoma Hebrew Society. Mr. Leaznov is touring the United States.

Estelle Healy, soprano, and Mrs. Byron W. King, reader, gave a joint recital at the Methodist Episcopal Church of Morgantown, W. Va., on Feb. 4. Lena Palmer was the accompanist.

A fine concert was given by the Grinnell College Glee Club at the Pilgrim Congregational Church, Spokane, Wash., on Jan. 8. The chief features were negro melodies and alumni college songs.

A recital of exceptional merit was presented recently at the Central High School, Washington (D. C.) by three of its Alumni, Margery Snyder, violinist; Bernice Randall, soprano, and Dorothy Snyder, pianist.

A brilliant artist recital was given under the auspices of the Marcato Music Club of Clarksburg, W. Va., on Feb. 3, when Frederick Morley, a young Australian pianist, and Charles C. Washburn, baritone, were the soloists.

Marguerite Allis, contralto of New Haven, gave a song recital in Danbury, Conn., Feb. 3, assisted by Robert Fox, violinist; Patrick Torracco, clarinet, and Ethel Durgy, piano. The concert was under the auspices of the Afternoon Musical Society.

A musicale was given recently at the Y. W. C. A., Schenectady, N. Y., under the direction of Mrs. Leland Bonnett, organist and choir director of the First Methodist Church. Participants were Bertha Oeser, soprano, and Mrs. William Wagner, contralto.

Dean Harold L. Butler of the School of Fine Arts, Kansas University, Lawrence, Kan., and Mrs. Butler, are on a three weeks' concert tour through Kansas, going west to Goodland and south to Coffeyville. They will return to Lawrence on Feb. 8.

June Reed, violinist, played before the Portland (Ore.) Woman's Club recently, and scored an emphatic success. She is a comparative newcomer and has spent several years in Europe where she won recognition as an artist. She will make Portland her home.

Piotr Wizla, the popular young baritone of Philadelphia, has been engaged to appear as soloist with the Beethoven Society, in New York, on Saturday afternoon, Feb. 12. He will have the assist-

ance of Henry Lukens, the Philadelphia pianist, as accompanist.

The Monday Musical Club of Portland, Ore., heard a fine program on Monday, Jan. 17, at the Hotel Multnomah, presented by Mme. Lucie Valair, dramatic soprano, and Charles L. South, violinist. The accompanists were Claire Oaks and Alicia McElroy.

Directed by K. C. Brown, the pupils of the Riverbend School, Athol, Mass., a large chorus of 300, gave a concert on Jan. 26. Thirteen numbers were sung. Violin duets were played by Marion Woodward and Margaret Noon and violin solos by Evariste Marchant.

The first of a series of recitals to be given by students of the University School of Music at Fairmont (W. Va.), High School, took place on Feb. 4, the soloists being Rachel Tuckwiller, pianist; Matilda Hogan, soprano; Mary Dille, violinist, and Elsie Jones, soprano.

Mrs. Haiganoush Der Margosian, an Armenian soprano and pupil of Loyal Phillips Shawe, the Boston-Providence baritone, sang in concert in Boston on Jan. 14, and made a most successful appearance. Included on her program were a number of her native Armenian airs.

The Boy's Choral Club of Eckhart, Md., held a meeting and rehearsal at the home of J. M. Carter on Feb. 2. The club, which is a new one, has the following members: Lawrence Briner, R. Annan Price, Harvey Nelson, Reuben Lewis, Elmer and Albert Carter and Charles Lewis.

Pupils of Florence Blanche Barnes gave a successful piano recital on Feb. 4, in Fairmont, W. Va. The following were heard: Katherine Coogle, Sara Watts, Rose Kennedy, Naomi Straight, Mary Bennett, Martha Byer, Dorothy Howard, Simone Stassart, Pauline Boggers, Helen Robinson.

The Woman's Club of Grafton, W. Va., heard a fine program presented by some of its leading members on Feb. 1, at the Willard. The soloists heard were Genevieve C. Elliott, soprano, and Mrs. Bernice Pell Crane, reader, impersonator and violinist. An excellent accompanist was Mrs. Harry Chadduck.

Mrs. Russell Sage has notified the Rev. Dr. Robert J. Kent, pastor of the Church-in-the-Gardens, of Forest Hills, Queens, that she will have a \$12,000 organ installed in the church in time for use at the Easter services. The church was built by Mrs. Sage. A set of chimes will also be installed in the tower.

The College of Music, University of South Dakota, offered a concert by the College of Music String Quartet, Winfred Colton, first violin; Lowell Aistrup, second violin; Harold Wolfe, viola, and Ella Colton, violoncello, assisted by Ethelbert W. Grabill, pianist, at the University Chapel, Friday evening, Feb. 4.

Elizabeth Leckie, soloist at the First Presbyterian Church, Washington, D. C., has recently returned from a successful concert tour through Virginia and W. Virginia. Miss Leckie was special soloist at the Elk's Memorial in Bluefield, W. Va., and on Feb. 28 she sang at the Congressional Club in Washington, D. C.

The members of the Albany Quartet were the entertainers for the third of a series of concerts at the Albany High School, under the direction of the Albany Public School Teachers' Association. Thomas C. Kenny, Edgar S. Van Olinda, Edward L. Kellogg, Mrs. Peter Schmidt and Mrs. Archibald Rider were among the participants.

The Woman's Club of Chester, W. Va., met at an informal musicale on Jan. 25 in the home of Mr. and Mrs. W. L. Smith, Jr. The program was given by Mrs. J. Frank Rigby, Mary E. Hawley, S. Plummer Capwell, Robert L. Forets,

Helen Thomas, Florence Schmelzenbach, Philip H. Cullis, Ella Gaver, Mrs. Fred Dunn and Miss M. E. Hawley.

An attractive program was given at the East Side Library, Portland, Ore., before the Musical Appreciation Club recently. The subject was "Il Trovatore." Mrs. Edward Aiden Beals prepared the program and gave the story of the opera. Emma Sorensen, Charlotte Banfield, Eileen Yerex, Adaline Bowie and Mrs. P. C. Eichhorn were the other participants.

John J. Blackmore, the Tacoma artist-pianist, assisted by Mrs. Romeyn Jansen, contralto of Seattle, appeared in a recent recital at the Sunset Club in Seattle. Fritz Kloepper, popular Tacoma baritone, was engaged as soloist for the Lorelei Club of Spokane, at its concern on Feb. 1. Mr. Kloepper will later be soloist with the Musical Arts Society in Spokane.

The 124th recital of the Marcato Club of Clarksburg, W. Va., was held at the Masonic Auditorium on Jan. 22. Mrs. Frank B. Haymaker was in charge and the program was given by Eva Rogers, Mrs. Ray Cuppet, Clyde Beckett, Lou Margaret Allen, Genevieve Roberts, Anna Remlinger, Laura Thompson, Mrs. John Stealey, Mrs. Mary D. Morgan and Margaret Holt.

Cora Jean Geis, dramatic soprano, of Zanesville, Ohio, has gone to New York to continue her studies in voice culture, as a pupil of Saenger. Miss Geis has been soloist in the Grace M. E. Church choir. "The Roses Know," the music of which is by Harret R. Rusk of Zanesville, now studying music in New York, has lately been published.

An evening of symphonic music was given at Talladega College, Talladega, Ala., on Friday, Jan. 14, in De Forest Chapel Auditorium. E. W. Russell was at the first piano and C. R. Diton, head of the Conservatory of Music, at the second piano. The Tchaikowsky "Pathetic" Symphony and the Liszt symphonic poem, "Les Préludes," were enjoyed by a large audience.

A capacity audience greeted the juvenile violin pupils of Geo. E. Skelton in a recital given recently at Salt Lake City on Thursday last. Special interest centered on little Julien Brandon. Clarence J. Hawkins and Morris Stephenson presented their pupils in a cornet and clarinet recital, assisted by Ora Bailey and Grace Evans, vocal pupils of C. W. Read.

Orina E. Brenner, Brooklyn, (N. Y.) soprano, appeared with the Marigold Quartet, of which she is a member, at the railroad Y. M. C. A. headquarters, Manhattan, on Jan. 19. Her solos included Saar's "Little Gray Dove" and incidental melodies in "Carry Me Back to Old Virginia," by Bland; Frank J. Smith's arrangement of "Pussy Cat Song" and Herbert's "The Serenade."

A recital of Hawaiian music, interspersed with music on the Russian Balalaika, the harp, mandolin and banjo, was given on Tuesday evening, Jan. 18, in the rooms of William J. Smith & Company, New York. An ensemble of ukeleles and guitars and a balalaika solo were novelties of the evening. Those appearing on the program were Julia S. Greiner, Anna M. Welsch, Mae Kelly, Sam Kainoa and Walter Puckhaber.

J. Warren Andrews, organist of the Church of the Divine Paternity, New York City, was heard in an organ recital on Monday evening, Jan. 17, at St. Paul's Episcopal Church, Duluth, Minn., assisted by the choir of St. Paul's, under the leadership of A. F. M. Custance. During the previous week Mr. Andrews dedicated the organ in the Hammond Avenue Presbyterian Church in Superior, Wis., which was planned and built after his suggestions.

The January meeting of the National Association of Organists was held at the Church of the Messiah, New York, on Tuesday evening, Jan. 25. An interesting recital of organ music was given by Clifford Demarest, organist of the Church of the Messiah, assisted by Alexander Russell at the piano. The second part of the program was devoted entirely to the works of Mr. Demarest, concluding with his new composition, a Fantasia for organ and piano.

The Missionary Union of the First Baptist Church of Pittsburgh gave a benefit musicale on Jan. 25 at the home of Mr. and Mrs. W. A. Nyler, at which the following soloists were heard: Anna Stevenson, Mrs. John Hibbard, Mrs. Joseph McAdoo, Chester Glover, Ches-

ter Humphries, John Hibbard, Thomas Morris, Jr., Edward Harris, M. S. Blanche Walker and Mr. and Mrs. H. L. Davenney sang, and Mr. Davenney played several violin obligatos for several numbers.

A program devoted to compositions of Bach, Haydn and Mozart aroused keen appreciation on Jan. 26 when the Matinée Musicale of Indianapolis presented its fortnightly program at Hallenbeck Hall. Mrs. Arthur Monninger, who had the program in charge, had the able assistance of the following: Mmes. Maxwell, Davis, Johnson, Kiser, Henry, Ruick and Misses Hutchings, Schiltschmidt and Carman.

Maude Kandle, prominent Tacoma soprano, and Mrs. Frank Allyn, were the guests of Mr. and Mrs. Ossip Gabrilowitsch Wednesday evening, Jan. 19, after the Gabrilowitsch concert. Mrs. Allyn was an old friend of Samuel Clemens (Mark Twain), Mrs. Gabrilowitsch's father, and the evening was filled with recollections of the distinguished humorist. Miss Kandle met the artists in Berlin while studying music there before the war.

A program devoted to Dvorak and his compositions was given before the MacDowell Club of Portland, Ore., on Monday evening, Jan. 24. A talk on "Dvorak and Bohemian Musicians" was given by Mrs. W. F. Ogburn. Four Biblical Songs of Dvorak were given by Otto T. Wedemayer and a group of gypsy songs by Lulu Deahl Miller. The "Dumky" Trio was played by Mrs. Thomas Carrick Burke, pianist; Waldemar Lind, violinist, and G. Kirchner, cellist.

The first public appearance of a new Columbus (Ohio) singer was made at the concert of the Woman's Club, on Jan. 25, at Memorial Hall, when Mrs. Claudie Miller was the soprano soloist. She sang with fine feeling the prelude from Ronald's "Cycle of Life," "Through the Streets" from "La Bohème," Sander-son's "Spring's Awakening" and "A Birthday," by Cowen. Mrs. Miller is a pupil of Thomas S. Callis of Columbus, the well-known vocal teacher.

The music of Edvard Grieg comprised the program of the Music Study Club of Opelika, Ala., at its fourth meeting on Saturday afternoon, Jan. 22, at the home of Mrs. W. C. Giles. Those appearing on the program were Mary Nell Samford, Elizabeth Samford, Mrs. Fannie Merritt Jones. The story of "Peer Gynt" was briefly told by Mrs. W. C. Giles, who gave illustrations from the "Peer Gynt" Suite No. 1, and vocal offerings from Suite No. 2. Mrs. Giles was assisted by the visiting artist, Erin Black.

A benefit concert in aid of the milk dispensary of the Babies' Hospital, Newark, N. J., was given in Wallace Hall, on Thursday evening, Jan. 27, under the management of Carrie J. Roff. Solos were given by Violet Dalziel, Katherine Dayton, C. Judson House and Alfred Kaufmann, and there was a song by the Philphonia Women's Quartet. Dr. Frank E. Miller made an address on "The Voice in Speech and Song." The second part of the program was devoted to a song cycle, "Panaesthesia, or the Birth of the Senses," text by Dr. Miller, and music by Ethel Watson Usher.

At a recent concert given in the Y. M. C. A., Scranton, Pa., for the benefit of war sufferers in Hungary, under the direction of the Women's Beneficial Society, Llewellyn Jones and Edward Cusick gave songs and other numbers and Charles Hanne sang German songs to his own accompaniment. Magyar music was played by Elsie White. The Caledonian Club gave a concert in celebration of the birthday of Robert Burns. Among the performers were James M. Ralston, Mrs. William H. Pitman, Mrs. Robert Brandt, Harry Madden, Florence Robertson, L. H. Kresgy, and Josette Robertson.

Several hundred persons heard the sacred concert given recently in the Grace Reformed Church, York, Pa., by the Philharmonic Trio, of that city. The members of the trio are Allen Bond, cello; A. A. Knoch, violin, and Walter Rohrbach, piano. A number of the most prominent singers of York participated in a concert given in Bethany Reformed Church, under the auspices of the church choir, Mrs. Gertrude Swords Miller, in charge. The names of the following were included in the evening's program: Elsie Ruby, Paul Messerly, Alfred T. Scarborough, George Ruby, Mrs. Arthur Reeser and Helen Hoke.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA no later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—Cleveland, Feb. 24.
Aida, Mme. Frances.—New York (Biltmore Musicale), Feb. 11.
Atwood-Baker, Martha.—Malden, Mass., Feb. 17.
Aithouse, Paul.—Mt. Holyoke, Mass., Feb. 18.
Becker, Dora.—Newark, N. J., Feb. 18, 19, 20; Lewisburg, Pa., Feb. 24 (Bucknell University).
Berry, Benjamin E.—Ayer, Mass., Feb. 14; Middletown, Conn., Feb. 17; New York, Feb. 21 and 25.
Berry, Mrs. Benjamin E.—Ayer, Mass., Feb. 14; Middletown, Conn., Feb. 17.
Besekirsky, Wassily.—North East, Pa., Feb. 20; Portland, Me., Feb. 24; Paterson, N. J., Feb. 27; Philadelphia, March 10, 11.
Biggs, Richard Keys.—New York (Washington Irving High School), Feb. 13, 20, 27.
Bird, Clarence.—New York (Æolian Hall), Feb. 20.
Bourstin, Arkady.—West Roxbury, Mass., Feb. 17; New York City, Feb. 19 (second recital).
Brenner, Orina Elizabeth.—Plymouth, Mass., Feb. 16.
Bridwell, Mme. Carrie.—Greenwich, Conn., April 11; Keene, N. H., May 19.
Brillhard, G. Davis.—Glenwood Springs, Col., March 13; Rifle, Col., March 14; De Beque, Col., March 15; Grand Junction, Col., March 16; Montrose, Col., March 17; Gunnison, Col., March 18.
Butler, Harold L.—Kansas City, Feb. 14; Herington, Kan., Feb. 15; Newton, Kan., Feb. 16; Pratt, Kan., Feb. 17; White City, Kan., Feb. 18.
Burnham, Thuel.—Abilene, Tex., Feb. 11; Norman, Okla., Feb. 14; Wichita, Kan., Feb. 15; Lindsborg, Kan., Feb. 16; Leavenworth, Kan., Feb. 17; Kansas City, Mo., Feb. 18; Lansing, Mich., Feb. 22; Monmouth, Ill., Feb. 25; Dubuque, Iowa, Feb. 28.
Christie, Winifred.—New York City, Feb. 23.
Claussen, Julia.—Minneapolis, Feb. 11; La Crosse, Wis., Feb. 12; Beloit, Wis., Feb. 14; Madison, Wis., Feb. 15; New York, Feb. 25; Cleveland, March 3; Chicago, March 5 and 31; Chicago, April 1; Urbana, Ill., April 3.
Cochran, Eleanor.—Week of Feb. 14, Erie, Pa.; Dunkirk, Pa.; Meadville, Pa.; Warren, Pa.; March, New York and Pennsylvania States.
Cole, Ethel Cave.—New York City, Feb. 11.
Copeland, George.—Boston, Feb. 14, 17, 21, 24; New York, March 1; Detroit, March 2; Boston, March 25.
Coxe, Calvin.—Brooklyn, N. Y., Feb. 14, 27.
Craft, Marcella.—Midwinter Festival, San Antonio, Tex., Feb. 16; New York (Æolian Hall), Feb. 25; Chicago, March 3, 4; Springfield, Ohio, March 6; Philadelphia, April 7, 8; Riverside, Cal., April 23.
Culp, Julia.—New York (Carnegie Hall), Feb. 11.
Dale, Esther.—Brattleboro, Vt., Feb. 16; New York City New Assembly Concert, Hotel Plaza, March 16.
Dunham, Edna.—Chicago, Feb. 19; Ames, Iowa, Feb. 25.
Eldridge, Alice.—Cambridge, Mass. (Boston Symphony Orchestra), March 23.
Elman, Mischa.—New York (Carnegie Hall), Feb. 12.
Ellerman, Amy E.—Brooklyn, N. Y., Feb. 14; Brooklyn, N. Y., April 9.
Ellery, Bessie Collier.—Boston, Feb. 28.
Falk, Jules.—Lock Haven, Feb. 11; Altoona, Feb. 14; Johnstown, Feb. 17; Pittsburgh, Feb. 18; Cleveland, Feb. 21; Toledo, Feb. 22; Chicago, Feb. 23; Kansas City, Feb. 25; Hot Springs, Ark., Feb. 28.
Fay, Maud.—New York (Æolian Hall), March 13.
Fergusson, Bernard.—Boston, Feb. 27.
Figué, Katherine Noack.—New York (Hotel Plaza), March 29; Brooklyn, April 24; Greenville, N. J., April 25.
Frisch, Povla.—Oberlin, Ohio, Feb. 14; Boston, Feb. 17; Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.
Friedberg, Carl.—Erie, Pa., Feb. 15; Dunkirk, Pa., Feb. 16; Meadville, Pa., Feb. 17; Warren, Pa., Feb. 18; Philadelphia, Feb. 20; Paterson, Feb. 27; New York, March 11; week of March 15, Macon, Ga.; Knoxville, Tenn.; New Orleans, La.; St. Louis, Mo.; States of Kentucky and Texas.
Gabrilowitsch, Ossip.—New York (Æolian Hall), Feb. 24.
Gebhard, Heinrich.—Mansfield, Mass., Feb. 14.
Gideon, Henry L.—Boston, Feb. 15; Wellesley, Feb. 17; Wakefield, Mass., Feb. 18; Boston, Feb. 19; Boston, Feb. 22; Lynn, Feb. 23; Boston, Feb. 29; New York City, March 18; Wellesley, April 7.
Glenn, Wilfred.—New York, Feb. 12; Boston (Handel and Haydn), Feb. 27; Fishkill, March 1 and April 13; Newark, April 27; Boston (Choral Union), April 30; Schenectady, May 6; Worcester Festival, Sept. 28.
Godowsky, Leopold.—New York (Æolian Hall), Feb. 24.
Graveure, Louis.—Baltimore, Feb. 11.
Green, Marion.—Cleveland, Ohio, Feb. 17.
Gunn, Kathryn Platt.—New York, Feb. 26; Brooklyn, Feb. 17, 22; New York, March 1; Brooklyn, March 2; Brooklyn, March 12.

Hamlin, George.—New York (Æolian Hall), March 2.
Harper, Edith Baxter.—Middletown, Conn., Feb. 17.
Harrison, Charles.—Houston, Tex., Feb. 13; Corpus Christi, Feb. 25; Arkadelphia, Feb. 18.
Harrison, Beatrice.—Houston, Tex., Feb. 13.
Harrod, James.—New York, March 18; Lindsborg, Kan., April 16 and 17; Boston (Choral Union), April 30; Providence, May 1; Newark, May 4; Schenectady, May 6; Ridge-wood, May 8; Jersey City, May 11; Nashua, May 18, 19.
Hazard, Marguerite.—New York, Feb. 14; Sing Sing, Feb. 22; New York City, Feb. 29.
Hempel, Frieda.—New York (Carnegie Hall), Feb. 15.
Henry, Harold.—Huntington, W. Va., Feb. 18.
Hinshaw, W. W.—New York (Carnegie Hall), Feb. 17.
Holt, Gertrude.—Providence, R. I., Feb. 12; Portland, Me., Feb. 22, 23; Hingham, Mass., March 8; Providence, R. I., March 22; Somerville, Mass., March 23; Rockland, Mass., April 7.
Huss, Henry Holden.—Newburgh, N. Y., Feb. 16.
Hunt, Helen Allen.—Beverly, Mass., Feb. 13.
Jacobsen, Sascha.—Toronto, Feb. 18; Buffalo, Feb. 29; New York (Æolian Hall), March 4.
Jolliffe, R. Norman.—Brooklyn (Institute), Feb. 13, 20; New Rochelle, March 1; Hackensack, March 16; New York, Feb. 17; Brooklyn, Feb. 23.
Jordan, Mary.—Brooklyn (Apollo Club), Feb. 29.
Kaiser, Marie.—New York (Arion), Feb. 13; Williamsport, Feb. 14; Detroit, Feb. 16; Toledo, Feb. 18; Fall River, Feb. 21.
Kasner, Jacques.—New York (Æolian Hall), Feb. 21.
Kindler, Hans.—Philadelphia, Feb. 25.
Krueger, Adele.—Newark, N. J., Feb. 29.
Land, Harold.—Yonkers, N. Y., Feb. 22; Newark, March 14; Trenton, N. J., Apr. 15; New York City, Apr. 10.
Leginska, Ethel.—New York (Æolian Hall), Feb. 22; Baltimore, Feb. 25.
Littlefield, Laura.—Roxbury, Mass., Feb. 17; Boston, Apr. 5.
London, Marion.—Montreal, Can., Feb. 13 to 20; New York, Feb. 21.
Macmillen, Francis.—Brooklyn (Academy), Feb. 16.
McCormack, John.—Richmond, Va., Feb. 15.
McCue, Beatrice.—New York City, Feb. 29.
McMillan, Florence.—Bridgeport, Conn., Feb. 14, 15; Trenton, N. J., Feb. 16; Bogota, N. J., Feb. 18; Brooklyn (Institute), Feb. 25.
Maikin, Joseph.—Washington, D. C., Feb. 15.
Mannes, David and Clara.—Vinton, Iowa, Feb. 15; Cedar Rapids, Iowa, Feb. 16.
Middleton, Arthur.—Brooklyn, Feb. 13, with Philharmonic Orchestra; Buffalo, Feb. 14 (with Orpheus Club); San Antonio, Tex., Feb. 17, recital.
Miller, Christine.—Owatonna, Minn., Feb. 15; Faribault, Feb. 16; Morgantown, W. Va., Feb. 21; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27; Utica, N. Y., March 2; Erie, Pa., March 3; Richmond, Va., March 6; Godfrey, Ill., March 29.
Miller, Reed.—Brooklyn (Philharmonic), Feb. 13; Montreal, Feb. 23; Chicago, March 4, 5; Dubuque, Iowa, March 6; Schenectady, N. Y., March 8; White Plains, N. Y., March 13.
Morrisey, Marie.—Wellesley, Mass., Feb. 25; Jersey City, April 25; Russian Symphony tour, April 25 to May 10; Detroit, May 5; Tour of Middle West, June 15 to Aug. 1.
Norden, Claire.—New York (Æolian Hall), Feb. 29.
Ohrman, Chilson.—Memphis, Tenn., Feb. 14 (with Minneapolis Symphony Orchestra); Birmingham, Ala., Feb. 16.
Oulukanoff, N.—Worcester, Mass., Feb. 12; Haverhill, Mass., Feb. 24; Exeter, N. H., Feb. 27; Worcester, Mass., March 2; Boston, March 26.
Paderewski, Ignace.—New York (Biltmore Musicale), Feb. 11.
Parks, Elizabeth.—Lindsborg, Kan., April 16, 18.
Patterson, E. Eleanor.—Napoleon, Ohio, Feb. 11; Kenton, Ohio, Feb. 16; Mount Victory, Ohio, Feb. 17; Coshocton, Ohio, March 3; Shamokin, Pa., March 28.
Peege, Charlotte.—Milwaukee, Feb. 20.
Rasely, George.—Northampton, Mass., Feb. 14, 15; Boston, March 2; Bloomfield, N. J., March 3.
Richards, Lieut. Percy.—New York (Woman's Republican Club), Feb. 12; New York (Manhattan Casino), Feb. 14; New York (Union League Club), March 9; Brooklyn (Institute), March 19; New York (Carnegie Hall), April 1.
Rogers, Francis.—Boston, Feb. 19; New York, Feb. 20 (Princeton Club), Feb. 27; (Music Settlement), March 12.
Schofield, Edgar.—Buffalo, Feb. 29.
Seagle, Oscar.—New York (Carnegie Hall), Feb. 21.
Shawe, Loyal Phillips.—Brookline, Mass., Feb. 16; Boston, Feb. 24.
Simmons, William.—Tarrytown, N. Y., March 3; Hartsville, S. C., May 3 and 4.
Simonds, Raymond.—Hartford, Conn., Feb. 12; Boston, Feb. 23.
Smith, Ethelynde.—Philadelphia, Feb. 17; Newark, Feb. 18.
Spalding, Albert.—New York (Biltmore Musicale), Feb. 11.
Spiering, Theodore.—New York (Æolian Hall), Feb. 18.
Starr, Evelyn.—Huntington, W. Va., Feb. 18.
Stillwell, Marie.—Brooklyn, N. Y., Feb. 13, 27; New York, Feb. 29.

NEW YORK CONCERT CALENDAR

February

12—Mischa Elman, violin recital, afternoon, Carnegie Hall.
13—Symphony Society of New York, afternoon, Æolian Hall.
13—John McCormack, song recital, afternoon, Carnegie Hall.
14—Grace Whistler, song recital, evening, Æolian Hall.
15—Yolanda Méro, piano recital, afternoon, Æolian Hall.
15—Frieda Hempel, song recital, afternoon, Carnegie Hall.
15—James Friskin, piano recital, evening, Æolian Hall.
17—Wynne Pyle, piano recital, afternoon, Æolian Hall.
17—W. W. Hinshaw, song recital, afternoon, Carnegie Hall.
17—Boston Symphony Orchestra, evening, Carnegie Hall.
17—Gertrude Hale, song recital, evening, Æolian Hall.
18—Theodore Spiering, violin recital, afternoon, Æolian Hall.
19—Boston Symphony Orchestra, afternoon, Carnegie Hall.
19—Russian Symphony Society, evening, Carnegie Hall.
19—Arkady Bourstin, violin recital, evening, Æolian Hall.
20—Philharmonic Society, afternoon, Carnegie Hall (soloist Julia Culp).
20—Clarence Bird, piano recital, afternoon, Æolian Hall.
21—Oscar Seagle, song recital, afternoon, Carnegie Hall.
21—John Powell, piano recital, afternoon, Æolian Hall.
21—Jacques Kasner, violin recital, evening, Æolian Hall.
22—Ethel Leginska, piano recital, evening, Æolian Hall.
23—Sybil Vane, song recital, evening, Æolian Hall.
24—Philharmonic Society, evening, Carnegie Hall.
24—Ossip Gabrilowitsch, piano recital, afternoon, Æolian Hall.
24—Leopold Godowsky, piano recital, evening, Æolian Hall.
25—Philharmonic Society, afternoon, Carnegie Hall (soloists Ernest Schelling and May Peterson).
25—Biltmore Musicale (Hotel Biltmore), morning (soloists: Lucrezia Bori, Andrea de Seguro, Beatrice de Holthor, Mary Warfel, Rosina Galli).
25—Alois Trnka, violin recital, evening, Æolian Hall.
26—Philharmonic Society (concert for Young People), afternoon, Æolian Hall.
26—Minneapolis Orchestra, evening, Carnegie Hall.
27—Symphony Society of New York, afternoon, Æolian Hall.
28—Saslavsky Quartet, evening, Æolian Hall.
29—Claire Norden, piano recital, afternoon, Æolian Hall.
29—Margulies Trio, evening, Æolian Hall.

Sundellus, Marie, Mme.—New York (Philharmonic Orchestra), Feb. 29; Kansas City, March 7; Concord, N. H., March 10; Philadelphia, March 13; Chicago, March 19; New York (Carnegie Hall), March 25; New York (Carnegie Hall), April 1; New York (Hotel Astor), April 27; Boston, June 4; New Britain, Conn. (Swedish Festival), June 8, 9; Omaha, Neb., June 19, 20.
Szumowska, Antoinette.—Brooklyn, Feb. 14.

Tollefsen, Mr. and Mrs. Carl H.—New York, March 25.

Trnka, Alois.—New York (Æolian Hall), Feb. 25.

Van der Veer, Nevada.—Brooklyn, Feb. 13 (Philharmonic); Schenectady, March 8; White Plains, N. Y., March 13.

Vane, Sybil.—New York (Æolian Hall), Feb. 23.

Verd, Jean.—Oberlin, Ohio, Feb. 14; Boston, Feb. 17; Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.

Wakefield, Henriette.—Boston, April 30; Worcester Festival, Sept. 28.

Warfel, Mary.—New York, Feb. 25.

Wells, John Barnes.—New York, Feb. 12; New York (MacDowell Club), Feb. 15; New York, Feb. 28, McAlpin Hotel, afternoon; New York, Delmonico's, Feb. 28, evening; Syracuse, March 2; Jersey City, N. J., March 9; Glen Cove, L. I., March 26.

Williams, Grace Bonner.—Amsterdam, N. Y., Feb. 24; Boston, Feb. 27.

Wheeler, Elizabeth.—Crawfordsville, Ind., Feb. 17; Danville, Ill., Feb. 18; Chicago, Feb. 20.

Wheeler, William.—Crawfordsville, Ind., Feb. 17; Danville, Ill., Feb. 18; Chicago, Feb. 20; New York, March 5.

Webster, Carl.—Geneseo, N. Y., Feb. 11; Amesbury, Mass., Feb. 14; Exeter, Mass., Feb. 21; Thomaston, Conn., Feb. 24.

Werrenrath, Reinold.—Hartsville, S. C., Feb. 11; Jacksonville, Fla., Feb. 12; Indianapolis, Ind., Feb. 15; Dayton, Ohio, Feb. 17; Detroit, Mich., Feb. 18; New York University, New York City, Feb. 22; Flushing, N. Y., Feb. 23; Montclair, N. J., Feb. 24; Cleveland, Ohio, Feb. 28; Philadelphia, March 1, 2, 3, 4; Auburn, N. Y., March 6; Des Moines, Iowa, March 9; Duluth, Minn., March 10; Wichita, Kan., March 13; Tulsa, Okla., March 15; Houston, Tex., March 17.

Orchestras, Quartets, Choruses, Etc.

Biltmore Musicale.—Biltmore Hotel, New York (morning musicale), Feb. 25. Soloists, Lucrezia Bori, Andrea de Seguro, Beatrice de Holthor, Mary Warfel, Rosina Galli.

Boston Symphony Orchestra.—New York (Carnegie Hall), Feb. 17, 19; March 16, 18.

Boston Quartet.—Boston, March 1.

Bostonia Sextette Club.—Lake Forest, Ill., Feb. 12; Ripon, Wis., Feb. 14, 15; Moorhead, Minn., Feb. 16; Duluth, Minn., Feb. 17; Man-kato, Minn., Feb. 18; Jackson, Minn., Feb. 19, 21; Zumbrota, Minn., Feb. 22; Decorah, Iowa, Feb. 23; Eldora, Iowa, Feb. 24; Normal, Ill., Feb. 25; La Grange, Ind., Feb. 26; Kendallville, Ind., Feb. 28; Ligonier, Ind., Feb. 29; Auburn, Ind., March 1; Evansville, Ind., March 2; Princeton, Ind., March 3; Wash-ington, Ind., March 4, 6; Grand Rapids, Mich., March 7; Traverse City, Mich., March 8, 9; Saginaw, Mich., March 10, 11; Iliou, N. Y., March 13; Hudson Falls, N. Y., March 14; Waterville, N. Y., March 15; Pulaski, N. Y., March 16.

Chicago Symphony Orchestra.—Peoria, Feb. 14; Chicago, Feb. 21; Chicago, Feb. 24; Milwaukee, Feb. 28; Chicago, March 7, 9; Milwaukee, March 13; Madison, March 14; Oak Park, March 20; Detroit, March 27; Cleve-land, March 28; Dayton, March 29; Milwau-kee, April 3; Chicago, April 4; Chicago, April 10; Aurora, April 17.

Fionzaley Quartet.—Georgetown, Tex., Feb. 14; Belton, Tex., Feb. 15; Baltimore, Feb. 18; New York, Feb. 19 to March 12.

Hoffmann Quartet.—Boston, Feb. 23.

Kneisel Quartet.—New York (Æolian Hall), March 7, 21; Philadelphia, Feb. 10; Lancas-ter, Pa., Feb. 11; New York, Feb. 12; Prince-nton, Feb. 15.

Jacobs Quartet, Max.—Long Branch, Feb. 18.

Margulies Trio.—New York (Æolian Hall), Feb. 29.

Minneapolis Symphony Orchestra.—Minneapolis (Auditorium), Feb. 11, March 10, March 17, March 31; Young People's Con- cert, Feb. 4, March 24; St. Paul (Auditorium), Jan. 27, Feb. 10, March 9, March 16, March 30; New York (Carnegie Hall), Feb. 25; Mid- winter Tour—St. Joseph, Mo., Feb. 12; Kan-sas City, Mo., Feb. 13; Memphis, Tenn., Feb. 14; New Orleans, La., Feb. 15; Birmingham, Ala., Feb. 16; Nashville, Tenn., Feb. 17; Louisville, Ky., Feb. 18; Lexington, Ky., Feb. 19; Youngstown, Ohio, Feb. 21; Oswego, N. Y., Feb. 22; Rome, N. Y., Feb. 23; Boston, Mass., Feb. 24; Springfield, Mass., Feb. 25; New York City, Feb. 26; Syracuse, N. Y., Feb. 28; Oil City, Pa., Feb. 29; Columbus, Ohio, March 1; Dayton, Ohio, March 2; Cleve-land, Ohio, March 3, 4; Oberlin, Ohio, March 4; Chicago, Ill., March 5.

New York Chamber Music Society.—New York (Æolian Hall), March 9.

New York Philharmonic Society.—New York (Carnegie Hall), Feb. 11; Æolian Hall, Feb. 26; Brooklyn, Feb. 13; March 12; Car- negie Hall, Feb. 20, 24, 25, 27; March 2, 3, 5, 10, 11, 23, 24, 26.

Rich Quartet of Philadelphia.—Philadel-phia, Feb. 11 and April 26.

Russian Symphony Society.—Four con- certs of Russian Music, Carnegie Hall, New York, Feb. 19, March 18.

San Francisco Symphony Orchestra.—San Francisco, Feb. 18, 25; March 10, 24, 31.

Saslavsky Quartet.—New York (Æolian Hall), Feb. 28.

Sinsheimer Quartet.—New York (Rumford Hall), March 23; Orange, N. J., April 19.

St. Louis Symphony Orchestra.—St. Louis, Feb. 11, 12; Fort Worth, Tex., Feb. 14; San Antonio, Tex., Feb. 15, 16, 17; St. Louis, March 3, 4, 10, 11, 17, 18; San Antonio Musi- cal Festival, Feb. 15, 16, 17.

Symphony Society of New York.—New York (Æolian Hall), Feb. 11, 13, 27; March 3, 5; Brooklyn, Feb. 12.

Tollefsen Trio.—Maplewood, N. J., March 16.

Young People's Symphony Concert.—New York (Carnegie Hall), Feb. 26, March 11.

ROXAS STUDENTS HEARD

Pleasing Recital Introduces Indian So- prano of Promise

Guests of Emilio Roxas at the recital given at Mr. Roxas's studios on Monday afternoon, Jan. 31, were given oppor- tunity to hear a program of unusual interest, which centered largely about the singing of Della Bryant, a sixteen-year- old pupil of Mr. Roxas, who has a so- prano voice of rich quality and with the peculiar timbre met with among those singers whose ancestry goes back to the native Indian tribes. Miss Bryant is an Oklahoman, half Osage in blood. Her musical training has so far only included three months' work with Mr. Roxas, but her singing of an aria from "Mignon," and a group of old Italian songs dis- played a voice that presages a brilliant future.

Mrs. Lilian Buchter-Bowles was heard in an aria from "Madama Butterfly" and showed much dramatic ability in her chosen offering. A delightful little song by Mr. Roxas, "April," was sung by Lorene Rogers, whose good technique and pleasing personality were evidenced in her singing of arias from the "Pearl Fishers" and "Lucia."

Mr. Roxas, who came to New York re- cently, is the composer of a number of pleasing songs, one of which is to be in- cluded in the concerts to be given by Giovanni Martinelli later in the sea- son. M. S.

May Rebuild Lower Floor of Metro- politan Opera House

The rebuilding of the lower floor of the Metropolitan Opera House before an- other opera season arrives is contem- plated, according to current report. The object would be to give a better view of the stage from some of the seats and to improve the arrangements in the orches- tra's pit.

Leopold Godowsky, the celebrated pian- ist, will give his third piano recital in New York at Æolian Hall, Thursday Feb. 24, for the benefit of the American College for Girls at Constantinople.

1915-16—SEASON—1915-16

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LOS ANGELES MUSICANS HOLD ANNUAL BANQUET



Photo by Stagg

Members and Guests Assembled at the Annual Banquet of the Musicians' Club, Los Angeles, Cal.

LOS ANGELES, CAL., Feb. 1.—One of the most successful affairs carried out by the Musicians' Club of Los Angeles was its annual banquet at the Clark Hotel last night. President Morton F. Mason introduced as toastmaster William E. Strowbridge, who was a success for wit and brevity. Speakers were Arthur Babcock, George A. Mortimer, M. H. Ihmsen, Dr. Robert Freeman, Seward Simon and L. E. Behymer, with the more serious address being given by Col. William May Garland, a leading real estate dealer, who showed a vivid appreciation of music and the musical necessities of the city. Among the invited guests were Mr. Judah,

W. W. Mines, C. F. Lummis, Rev. Selecman, Charles Wakefield Cadman and Adolf Tandler, symphony orchestra conductor.

The officers of the Musicians' Club are as follows: President, M. F. Mason; vice-president, Waldo F. Chase; secretary, Arthur Babcock; treasurer, Charles E. Pemberton; additional directors, Harold Webster and W. H. Lott. Clifford Lott is chairman of the reception committee and the banquet committee numbered Thomas T. Drill, W. F. Chase and W. H. Mead.

The club is composed of about forty of the men music teachers of the city and its purpose is to promote mutual respect and friendship.

W. F. G.

MISS FARRAR WITH BOSTON ORCHESTRA

Sings Wagner and Berlioz Arias
—Recitals by Elman
and Bauer

Bureau of Musical America,
120 Boylston Street,
Boston, Feb. 7, 1916.

AT the symphony concerts of the week in Boston, Geraldine Farrar was the soloist, and the orchestral pieces were Beethoven's Second Symphony, John Alden Carpenter's Suite, "Adventures in a Perambulator," and the "Flying Dutchman" Overture of Wag-

ner. Miss Farrar sang "Elsa's Dream" from "Lohengrin," and the Romance of *Marguerite* from Berlioz's "Faust." She interpreted the Berlioz air with sensuousness, and the lower part of her voice, richly colored, showed to unusual advantage. She was also excellent in the singing of *Elsa's* music.

Mr. Carpenter was in the audience when his suite was played. The music gave much the same impression as when first heard here: of a score beautifully orchestrated, put together with humor and fancy, although lacking in ideas of any great intrinsic originality. The suite is well made, and gives pleasure.

Mischa Elman's second concert in Boston this season which took place yesterday afternoon in Jordan Hall was further testimony to the violinist's continued growth as an artist. He played music by Gluck, Nardini, Sammartini, Wieniawski and other composers, and whatever he undertook he interpreted

as a musician as well as a virtuoso, who by the gift of God is one of the most talented violinists of this generation. The audience was large and enthusiastic.

Harold Bauer gave a recital this afternoon in Jordan Hall. Seldom has he done himself such complete justice.

Whatever he touched he made beautiful, and whatever he performed, in spite of the well-known objective quality of his interpretations, was endowed with those individual characteristics which place Mr. Bauer apart from other pianists.

O. D.

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